

FIFTIETH ANNIVERSARY

1853 THE 1903
NEW YORK
CLIPPER

MEMORIAL NUMBER

PRICE-TEN-CENTS

AL. W. MARTIN'S ENTERPRISES

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UNCLE TOM'S CABIN (EASTERN)
AL. W. MARTIN'S GRAND REVIVAL

AL. W. MARTIN'S \$30,000 PRODUCTION
UNCLE TOM'S CABIN (WESTERN)
TEN NIGHTS IN A BAR ROOM.

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AL. W. MARTIN, SOLE OWNER OF AL. W. MARTIN'S ENTERPRISES

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Room 10, 1358 Broadway, New York City.

FOR THIS MEMORIAL NUMBER
OF
THE NEW YORK CLIPPER

THE COVER was designed and printed by the **SACKETT & WILHELMS** Lithographing and Printing Company, Fifth Ave. and 16th St., New York City.

THE ENAMELLED PAPER was manufactured by **I. N. MEGARGEE CO.**, 12 and 14 South 6th St., Philadelphia, Pa.

THE SUPER - CALENDERED PAPER was manufactured by the **JESSUP & MOORE PAPER CO.**, Dun Building, New York City.

THE ENGRAVINGS were designed and engraved by **GATCHEL & MANNING**, 33 South 6th St., Philadelphia, Pa.

THE PRINTING INKS were furnished by **J. M. HUBER**, 275 Water St., New York City.

THE PRINTING was done in **THE NEW YORK CLIPPER** PRINTERY, 47 West 28th St., New York City.



THE NEW YORK CLIPPER MEMORIAL NUMBER

BIOGRAPHICAL SKETCH

OF FRANCIS QUEEN.

The Clipper's Tribute to its Founder.
BY J. O.

The boy-in-a-suit, both faithful and true,
The man-in-life's struggle which all must pass through,
Kept always to purpose honest and just,
His watchword, "good deeds," which must ever endure,
With honor untarnished, and record unsullied,
The faith of the people he worthily gained;
And this was his principle, lofty and true,
"Here others as you would have others serve you."

FRANCIS QUEEN, the founder and proprietor of *The New York Clipper*, was born in Philadelphia, on the 17th day of May, 1821. His parents were William and Elizabeth Queen. Young Francis (his name was subsequently shortened to Frank, which it remained thereafter) early assumed the responsibilities of life, aiding, so far as he was able, in the support of his widowed mother and her three other children. This need of his financial help shortened his school career, and the future great publisher began with a limited education, to which, however, he added through his keen power of observation and love of reading.

There is a vast difference between the position of apprentice in a printing establishment and that of owner and publisher of the greatest and most influential of theatrical journals.

Frank Queen rose from the one to the other in comparatively few years. He accomplished this enviable position through his resolute courage, his natural endowments, his rare judgment, and his indomitable energy.

His first situation was with the firm of Harding, Brothers, Philadelphia, where he learned the trade of a compositor. He was obliged, however, to give up this position because of his nearsightedness, which became aggravated with this work.

Later, he opened a small book store and circulating library on Second Street, above Queen, in the city of Philadelphia, and in connection with this he conducted a penny post. Soon after selling this little business to his brother, James P. Queen, he erected a pretentious news stand on the pavement adjacent to the Commissioners' Hall of the District of Southwark, Philadelphia.

Unfortunately, the removal of the stand was ordered before he had finished paying for it, and the young newsdealer was forced to sell the material of which it was built for less than it had cost. Not disheartened by this disappointment, which had been caused through the influence of a wealthy member of the Board of Commissioners who subsequently lost his wealth, young Queen hastily faced the necessity of starting anew, with nothing in his pocket, though with high hope in his heart.

For a time he seemed to be against him, and his faith had several severe tests. Finally he decided to seek his fortune in New York, and, in order to have some small capital with which to make a start there, he placed a "concert," which he held at the Philadelphia Chinese Museum.

His first managerial efforts met with a reward large enough to establish him in a very small way, in his new field, New York. The success of all his early efforts. He arrived there one day with all his possessions contained in one little trunk, the counterpart of which the itinerant public has seen in Demian Thompson's play, "The Old Homestead."

His first humble beginning in the metropolis was as a newsdealer at the southwest corner of Leonard and Centre Streets. His first establishment was on the sidewalk, and consisted of a small pine table, two by three feet, while his stock in trade was the New York daily newspapers. Years afterwards, when established in his own *CLIPPER* Building on the opposite corner of 48 and 50 Centre Street, he frequently pointed to the window and pointed out the corner across the street, where he had his metropolitan start. At such places never neglected to impress upon them that his great success was due to a

As time passed at the little news stand young Queen soon able to invent in a more pretentious place of business. This was an enclosed space under an outside stairway located on the Bowery, near Grand Street. His news counter in this establishment consisted of the door of the place let down on supports.

His next advance in the newspaper business was the purchase of "The News Item," also located on the Bowery, at No. 175, from Henry Ashford (who was for many years tiler in the Masonic Temple in Philadelphia). It has been told of Mr. Queen that many times during his early occupancy of "The Item" he had been seen to carry a quarter of a dollar (the profits of a) with as much satisfaction as later, when he sold by his books that his weekly profits were thousands times that small amount.

When the young man's business at "The Item" had grown to large proportions, he yielded to the solicitation of Harrison Treat, who was about to start *The Clipper* in a small way, to become its editor at the smallest salary

of \$12 per week. For a time the paper was fairly prosperous, but later the business fell off to a depressing degree, owing to the carrying out of some of Treat's plans with which the clear sighted young editor did not concur. It was at this time that Treat offered to sell the business to Queen, who purchased it with money borrowed from his father-in-law. (At the age of twenty-five he had married, on Jan. 12, 1846, Rebecca, the daughter of Alderman Charles Horst, of the District of Southwark, Philadelphia.)

As proprietor and editor Mr. Queen rapidly increased the business of *The New York Clipper*, this being due to his fearlessness, his fine business acumen, and his honorable way of conducting the business and policy of his journal.

This same method he employed in his business up to the successful point it had reached at the time of his death.

In 1872 Mr. Queen invested in another large business interest by becoming the silent partner and capitalist of the Philadelphia firm of Taylor & Thornton, wholesale druggists, dentists, at 621 Market Street. He remained the backer of this concern until his death, ten years later.

All who knew Mr. Queen, either in the way of business or friendship, agree that his personal characteristics were of a sterling quality. As a boy he had been unusually bright, good natured, sympathetic, generous and manly.

These traits strengthened as he grew to manhood, all tending in making him a popular and as a friend, respected and admired by those who sought his advice in business or trouble, and revered by the many who had received material help at his hands. The name of these last was legion, for Mr. Queen was often heard to say that he considered himself but a steward of all his earthly possessions, that he might be of service to his fellow men.

Though at his death he left a large estate, it was a matter of great surprise when we found to be very much smaller than his friends had supposed it would be. This was accounted for by his numerous gifts bestowed according to the principle of not letting his right hand know what was done by his left. Not even his wife, who survived him until Oct. 5, 1900, and whom it was his custom to consult on many of these matters, knew the extent of the aid he had given to worthy persons and purposes.

Generosity and sympathy were Mr. Queen's most marked attributes. Even his first \$200, saved through the strictest economy, he loaned to a friend who was in trouble, although there was no certainty of its return. Throughout his whole career he was never known to refuse aid according to his abilities to give it, to any truly worthy person or cause.

Mr. Queen was always the friend and helper of the poor and deserving among the theatrical profession. To this fact many attested compenies have testified to his timely aid in reaching their homes.

Though not a member of any sect, Mr. Queen was always found to be a liberal supporter to all churches preaching the Christian faith. Paradoxical as it seemed, the publisher of a journal devoted to the interests of the theatrical and sporting community was himself devoted to the advance of religion by materially aiding its churches.

It was through Mr. Queen's liberality that the Methodist Episcopal Ministers' Bethel Church, in Philadelphia, was built. He loaned the money with which the church was purchased, and furnished nearly all the funds with which to construct the church and its organ. This amount was \$150,000, without incurring any paper to show indebtedness. When the building was completed he took the old church property at a valuation of \$20,000, which was double its value. He afterwards sold it for \$10,000 and presented the church with the amount.

When the news of this gift became known the generous donor was deluged with letters of appeal from churches of all denominations. Although an exceedingly busy man Mr. Queen took time to personally answer each application, so that his gifts should be known only to the recipients and himself. Not having enough ready money to give the aid he wished he parted with valuable securities in order to be able to send something to each whom, according to his judgment, deserved it.

Among other generous acts for the good and happiness of humanity this benevolent gentleman furnished for years a Christmas treat to a mission school in the neighborhood of his Philadelphia home.

The Volunteer Firemen of his city, who got no pay for the aid they rendered, found time to time monetary evidences of his appreciation of their work. A notable instance of his generosity to his country was incurred after the destruction of a lumber mill and adjacent buildings, not far from his home. Twenty Mr. Queen heard of this he telegraphed from New York to his agent in Philadelphia to start a subscription with \$1,000 for the relief of the sufferers. Others followed the generous example, and soon all losses were made good. This was a purely disinterested act, for at no time was his own property in danger.

Another instance may be mentioned, which shows that, though Mr. Queen was no church member, he was a true Christian than any

prosperous one. One day a clerkman, as many before him had done, called upon Mr. Queen at his business office. After receiving the large amount of money which he had requested of the liberal publisher, the preacher, in a half hearted voice, said:

"Mr. Queen, I know you are no church member, and that you are publishing a paper in certain interests far removed from the church, but will you not kneel with me in prayer to ask God's blessing on your gift?"

At this request the publisher humbly knelt by the side of the preacher while the latter invoked the blessing of a Higher Power upon the gift and the giver.

One of Mr. Queen's greatest pleasures consisted in his beautiful flower garden which adjoined his residence. It also opened into the adjacent churchyard, which was also cared for by his own gardener. Though often solicited for the blossoms that grew so abundantly in his garden he greatly refused all requests of this kind. He could not bear to have a single flower cut until it had completely withered. He would, however, give money instead, to all who applied for flowers for the sick and for funerals, his invariable utterance at the time being: "Here is the money to buy the flowers you need; patronize the florists who make a living by selling them." On Memorial Day Mr. Queen always expended large sums in the purchase of flowers for the graves of the martyred soldiers.

Another proof of Mr. Queen's unselfishness and disinterestedness was shown at the time John C. Heenan was about to enter the prize ring against Tom Sayers, of England, for the championship of the world—that famous international event.

Though Mr. Queen's paper would be the loser by the sale of a question of whether he should be tried to persuade Heenan to give up all thoughts of the battle, and to return to his employment at the Custom House.

"Why do you give me that advice, Mr. Queen?" asked Heenan at the time. "You'll make money by it, won't you?"

"Certainly, I shall, and a great deal more than you will, but I fear that in the end you will be the loser by adopting the ring as a profession."

Mr. Queen, who was known to the whole profession, numbered among his theatrical friends the leading people of his time. He was a close friend to many of them, helping the deserving ones, and forwarding the interests of the truly gifted ones in the many ways in which a publisher is able. Several of these attained great prominence in their profession. Among them was Adah Isaacs Menken, one of the greatest actresses of her time. She was the most famous Maseppa of theatrical history, and was known to have earned more money than any other actress of that day, her equipage at one time ranking second to that of the Queen of England. He was her frequent declaration that, had it not been for Mr. Queen's encouragement and help, she never would have attained the eminence which he had at all times claimed for her.

Mr. Queen, after her death, deputed Ned James, an employee of *The Clipper*, who was in Europe at the time, to erect a tombstone in the memory of the great actress, in Mont Parmanu Cemetery, Paris, France.

One evidence that Mr. Queen held no mal motive whatever towards anyone was shown when he at his own expense sent Ned James abroad to be treated by a specialist for his failing eyesight. This gentleman had previously left the staff of *The Clipper* to start an opposition sheet which failed shortly afterwards. A position was again given him on *The Clipper*, and later, when overtasked by his affliction, he met nothing but kindness and sympathetic help at the hands of his employer. Later Mr. Queen assisted him in starting a sporting goods business, providing him with a room in *The Clipper* Building, which he occupied long after the death of his benefactor.

Personally, Mr. Queen was of a quiet, genial disposition, always speaking in a calm, low voice that breathed of sympathy and good will. He was a fluent and well informed conversationalist, versed on all subjects, and could talk to any and all concerning their different callings or professions. He had a wide knowledge of men and things, and a warm love for humanity; he was modest and retiring; he was slow and sure in forming friendships. It was a habit of his to think out and plan important projects while listening to the music in the church adjoining his home.

Among those who looked upon the face of the dead publisher as he lay in his casket was an old colored woman, who voiced the sentiments concerning him of everyone who knew this good man, who had saved her beloved church from the sheriff's hammer:

"Surely he was God's man," she said, in a voice of faith and reverent conviction. "The death of Frank Queen occurred at his home in Philadelphia on the 18th day of October, 1890, five months after an illness which had been caused by a slight stroke of paralysis. His remains were interred in Ebenezer Church Cemetery, the gate of which opened into his own garden. Two years later they were removed to Lexington Cemetery, Clarkstown, Gloucester County, New Jersey. The simple monument which marks his resting place bears the inscription:

"Called away from a life of usefulness.
Leaving us to mourn and wonder—Why?"

BRIEF SKETCH OF THE NEW YORK CLIPPER.



The first number of *The New York Clipper* was issued by Harrison Fulton Treat, on April 30, 1825. Two years later, during 1827, he sold the paper to his young editor, Frank Queen. Up to that time *The Clipper* had not achieved any great degree of success, but Mr. Queen, as sole proprietor and editor, quickly established it upon the firm foundation upon which it now stands.

From a small local paper *The Clipper* has grown to have a world wide circulation, and a reputation for reliability not enjoyed by any other paper of its class.

The New York Clipper, in the early years



of its publication, was intended to meet the need of reliable reports concerning all notable happenings in the world of sports, as it was not customary for the daily press of that time to give detailed descriptions of sporting events.

For many years *The Clipper* remained the recognized authority on all matters pertaining to sporting affairs. Later the daily press began to give more attention to this class of news, many of them employing special sporting editors, and devoting large space to these matters.



When this field finally came to be covered by the daily papers, such news in a weekly newspaper became limited. Therefore *The Clipper* gradually curtailed the reports of sporting

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WESLEY WILLIAMS



ROBERT C. PETERS



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fronts, and for the past few years has given summaries only of important happenings. When "underlife" began to be evaded from the old time "variety" performance, it had no journalistic organ. Previous to this time it had been a form of entertainment that did not appeal to the better sort of theatregoers. The proprietor of *THE CLIPPER*, foreseeing a great future for this class of amusement, took up the cause of vaudeville. Through his journal he materially aided in the advance and development of this branch of the theatrical business, which has since grown to such immense proportions, and whose people, which were formerly among the cheapest of performers, are now the highest salaried specialty actors.

Through *THE CLIPPER*'s exploitation of vaudeville, circus and minstrel people and their interests it has become their representative journal throughout the entire amusement world. The accuracy of its news, and the generous treatment invariably accorded its patrons, won for it the sobriquets, "The Old Reliable" and "The Showman's Bible," both of which have adhered to it up to the present time. Among the largest patrons of *THE CLIPPER* are the musical publishers, whose business has grown to enormous proportions with the development of vaudeville. They find *THE CLIPPER* the only medium that reaches this class of performers in all parts of the world.

Of late years *THE CLIPPER* has devoted more attention and space than formerly to the dramatic branch of the theatrical profession. Its just and impartial reviews of all New York productions are carefully written by competent critics, the accredited value of which is proved by the frequency with which out of town newspaper print these reviews and criticisms. Moreover, they are, to a large extent, influential among local managers of theatres in the smaller cities and towns. In looking at the numerous which have proved successful in the great metropolis.

THE NEW YORK CLIPPER was first published at 150 Fulton Street. Its next home was located, in 1854, at 35 Ann Street, whence it was a few weeks later removed to 102 Nassau Street. In 1860 it was removed to 22 Spruce Street, where it remained until May 1, 1860, upon which date it was removed to the new "Clipper Building," at the southeast corner of Centre and Leonard Streets. On May 1, 1860, "THE OLD RELIABLE" took up its present headquarters, at 47 West 26th Street.

The first issue of *THE NEW YORK CLIPPER* was a four-page paper, its dimensions being 14 1/2 by 10 1/2 inches, with six columns to the page, and selling at two cents per copy.

A change in size was made in July, 1863, the dimensions then being 14 1/2 by 21 1/2, with eight columns to the page, and selling at three cents per copy.

This was changed in April, 1866, to an eight-page paper, 11 by 17 inches, four columns to the page, and selling at four cents for a time, with a final increase to eight cents, which price was held until March, 1868, when the shape of the paper was again renovated.

This time the dimensions were 12 1/2 by 10 1/2 inches, with five columns on each of the eight pages, the price being raised in 1864 to ten cents, the price at which it has ever since been sold.

In August, 1864, the size was increased to 15 1/2 by 22 inches, with six columns to each of the eight pages.

In April, 1868, it was 16 by 23 inches, with seven columns to the page.

In April, 1873, it was composed of 16 pages of four columns each, with dimensions 10 1/2 by 15 1/2 inches.

In March, 1881, another change was made to a five column page, which it remains up to the present time.

In 1880 the issue contained 20 pages, and in 1900, 24 pages.

After the death of its founder, Frank Queen, which occurred on Oct. 18, 1882, his heirs formed a stock company, which was incorporated March 2, 1893, under the name of "The Frank Queen Publishing Company (Limited)."

The incorporators were:

JOHN A. QUEN,
JAMES F. QUEN,
HENRIETTA Q. ANDREWS,
HONATTO PETERS,
ROBERT C. PETERS,
PHILIP B. HORTZ,
SAMUEL F. FLOOD.

The first Board of Directors elected were:

PHILIP B. HORTZ, President.
ROBERT C. PETERS, Secretary.
JAMES F. QUEN, Treasurer, now deceased.
JOHN A. QUEN, " "
HENRIETTA Q. ANDREWS, " "
HONATTO PETERS, " "
SAMUEL F. FLOOD, " "

The names of subsequent officers and directors are as follows:

THOMAS FREDERICKSONS, now deceased.
JOHN J. ANDREWS,
EMMA QUEN,
SAMUEL B. HORTZ, now deceased.
WILLIAM B. HORTZ.

Elected President Jan. 28, 1898.
WESLEY WILLIAMS,
Elected Secretary Jan. 11, 1901.
ELIZABETH Q. SHEATZ,
REBECCA B. QUEN, now deceased.
JOHN EVANS,
GEORGE W. KELL,
JOHN O. SHEATZ,
Elected Treasurer Jan. 11, 1900.
JAMES F. Q. DAVIS,

ALFRED B. BROWN,
FRANK B. BROWN,
HARRY A. HINGELMAN.

The Editorial Staff of *THE NEW YORK CLIPPER*, from the date of incorporation, was as follows:

On the formation of the Frank Queen Publishing Company, March 2, 1893, John Evans was elected General Manager. He resigned on July 10, 1894, his resignation taking effect Aug. 1, 1894.

On the same day, July 10, 1894, Benjamin Garro was elected Managing Editor, and George W. Kell was elected Cashier and Business Manager. Benjamin Garro resigned April 14, 1897, and J. Austin Fynes was given charge of the Editorial department, under Manager George W. Kell.

Upon the resignation of J. Austin Fynes, on July 13, Dr. William F. Hartley (recently deceased) was placed in charge of the Editorial department.

On Jan. 28, 1898, P. B. Horts was elected Assistant Manager and confidential adviser to the Manager.

At the death of George W. Kell, in April, 1899, John Evans and Philip B. Horts were appointed temporary managers of the business.

At a meeting of the Board of Directors, on July 13, 1899, Albert J. Borio was elected Editorial and Business Manager, a position which he holds at the present time.

The last removal of *THE CLIPPER* offices, which was into the very centre of the dramatic, vaudeville and musical headquarters of Greater New York, was greatly influenced by the general up town trend of the theatres and places of amusement.

The present home of *THE CLIPPER* is a four story basement structure of imposing design, located at 47 West 26th St., in the midst of business houses devoted principally to professional purposes. It is situated in the block between Broadway and Sixth Avenue, within a few doors of America's greatest thoroughfare, and of direct and easy access to all parts of the city.

The Business Office is in the front part of the first floor of the building. In this is included the Postal Department, which has grown to be a very important factor in the business of the concern. Hundreds of letters for professional people are daily received, and forwarded or personally delivered. Besides these, this department handles daily a heavy mail from the hundreds of regular correspondents, professional friends and business patrons of *THE CLIPPER*. The rapid increase of postal business has recently necessitated an extension of facilities for the prompt handling of mail. Letters are advertised but once, the last occupying several columns of *THE CLIPPER*, and upon the receipt of stamped envelopes these are promptly mailed to those to whom they belong, to all parts of the world.

The offices are all handsomely fitted in black walnut, and every facility is afforded for the speedy transaction of the local business which flows in daily, while a corps of experienced and capable clerks attend to the wants of *THE CLIPPER*'s friends and patrons.

Back of the Business Department, and adjoining it, is the private office of General Manager Albert J. Borio. This is a spacious and elegantly fitted room, where the manager is always to be found ready, either for a consultation upon business matters, or a chat of a more friendly nature.

Back of the Manager's office are writing rooms for ladies and gentlemen. These are fitted with every comfort and convenience for correspondence or consultation.

The second floor of the building contains the Editorial rooms. The gentlemen composing *THE CLIPPER* staff, are well qualified by ability, careful training and long experience in their several departments to fill their positions—a statement incontestably proved by the quality of the columns of the paper, and its phenomenal success.

The Composing Room—the mechanical department of *THE CLIPPER*—occupies the third floor. This is presided over by H. B. Van Pelt, who has acted in a similar capacity during almost the entire existence of the paper, while some of his employees have assisted in getting out the paper for more than a score of years. In addition to a large force of hand compositors, a number of the latest improved typesetting machines are in use. The introduction of these greatly facilitates the work of putting into readable shape the large quantity of matter contained in each issue of the paper, with the result that *THE CLIPPER* is now placed within reach of its readers, much earlier in the week than formerly.

The Press Room is located in the basement of the building, and is fitted with every requirement for printing *THE CLIPPER*. A handsome two-revolution Miehle press prints the illustrated sheets, while the rest of the paper is disposed of by a Cox Duplex Press, which is a marvel of simplicity and speed.

The Editorial and Business department at the present time consists of the following competent staff:

BENNETT C. WHITTON.....Dramatic Editor.
HARRY DEX.....Editorial Assistant.
H. P. BUTLER.....Editorial Assistant.
C. M. COLVIN.....Editorial Assistant.
W. M. BAXTER.....Editorial Assistant.
A. H. WRIGHT.....Editorial Assistant.
MIRON HAZELTINE.....Chess Editor.
ALBERT J. DE FREEST.....Checkers Editor.
JOSEPHINE....."Mime Clipper"





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FRED C. MUELLER, Cashier and Bookkeeper.
JOHN F. CLARK, Subscription Clerk.
JOHN F. EDWARDS, Post Office Clerk.
CHARLES M. GILL, Photographer.

The whole corps is under the management and immediate supervision of Albert J. Borie, with Philip R. Harris as the assistant and consulting manager.

During the past year a Bureau was established in London, England, under the management of J. P. Coughlin, and a Western Bureau, with headquarters in Chicago, Illinois, supervised by Walter K. Hill. In addition to these we have distributing agents in Paris, Berlin, Havana, Manila, and Sydney, Australia.

Thus the old *CLIPPER* ship, with an equipment as complete as human ingenuity can make it, launches forth on its fifty-first annual voyage with the brightest prospects on its horizon, forestalling a continuance of the success which has marked its career during the past half century.

JACK HAVERLY'S ANGEL CHORUS.

BY FRANK H. BROOKS.



"Jack Haverly, Jack Haverly,
I wonder where you are?
Gee! Field wrote this long before
You hitched up to a star.

He mixed you and the "mugger show"
When you went mining West,
Then the old "Forty" quit the road
And hark cork took a rest.

And then you went, Jack Haverly,
A way beyond the hills,
To fix the names of "coming stars"
In big type on the bills.

Perhaps Luke Schoolcraft hired a hall,
For he went on ahead
Of you, Jack Haverly, you know—
At least, so it was said.



Then Billy Went gave up the road
To join a minstrel band,
Where hark cork's never used and where
They play an Angel stand.

Poor Billy Emerson went off—
Perhaps you met him, Jack,
A singing Mo'-n'-rity
In white instead of black.

Then Billy Elco his exit made—
No one his place can fill;
I'll wager that you told the boys,
"Here's Hooley-Kooley Bill."

Nell Bryant left the other day;
He must have crossed the bar,
Rise this. The chorus is complete—
Each member is a star.

GUS HILL, A WINGED SHOWMAN.



A striking example of success due to energetic application of business principles in theatricals as in other enterprises, is the prominence attained by this manager. From the time that Mr. Hill appeared in a dub-swinging act in the old variety houses to the present era of his prosperity and success in fostering an extensive number of plays, comparatively few years have elapsed. Yet, through his own efforts, has his popular manager attained a position where several hundred performers are on his salary list in the various companies scattered in all parts of the United States. Beginning some years ago by putting out several variety companies, and later some of the best burlesque attractions, he gradually widened the scope of his operations. With quick perception, characteristic of all his dealings, he invaded the melodramatic field with "Through the Breakers," and it proved a winner from the start. Then the public wanted farce comedy, and he organized various companies of that class. Mr. Hill is a firm believer in printers' ink and lithographers' colors, and, aided by lavish display along original lines, his productions have become lavishly popular. Mr. Hill gives his personal attention to all of his productions, makes engagements, superintends the paper, scenery and costumes, and audits accounts, having at all times the business of each attraction at his finger ends.

mammoth cabinet of the latest pattern, occupying considerable space in his office at 1368 Broadway, offers eloquent testimony as to the extent of his interests. Hollis B. Coffey is Gus Hill's general manager and old de camp, and a more congenial and industrious personnel it would be hard to find in any office. Business is done with promptness and despatch, and Mr. Hill and his general manager are to be reached without red tape formality. The list of Mr. Hill's attractions includes: "The New York Stars," the Tammany Tigers, the Cracker Jacks, Vanity Fair, Gay Menageries, Ray's "A Hot Old Time," "Lost in the Desert," "Through the Breakers," "Alphonse and Gaston," the Royal Lilliputians, "Happy Hooligans," "The Palace of the Future," and "Spillies Town." In preparation are: "Louisiana," "Puck and Judge," "In Old New England," "The Bunty T'wh," "A Bargain Comin'" and "The Office Boy."

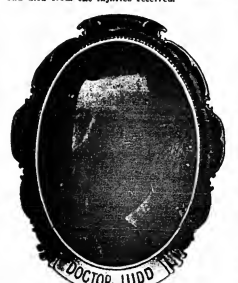
RECOLLECTIONS OF AN OLD SHOWMAN, BY DOCTOR JUDD WHO COMMENCED IN THE SHOW BUSINESS THE YEAR THE NEW YORK CLIPPER WAS FOUNDED, 1853.

The first copy of THE NEW YORK CLIPPER that I ever saw I received in the early Fifties, when I was with R. P. Christy's Minstrels. One evening, as I was selling tickets in the box office at their old Minstrel Hall on Broadway, a man thrust a copy of it in through the ticket window, and told me to hand it to Mr. Christy. This man I found out afterwards by seeing him quite often at Christy's was Frank Queen himself, the founder of THE NEW YORK CLIPPER.

In the year 1854, after R. P. Christy closed his Minstrel Hall and went out of the road for the first time with Wood's Minstrels, a troupe which had been organized a year or so before R. P. Christy retired.

George Christy, who had made himself famous as a delineator and imitator of the real negro character, had been with R. P. Christy from a boy up. His real name was George Harrington. He, with some other members, left with R. P. Christy, and went over and joined forces with the Woods. Among them was M. M. Hooley, violinist and musical conductor. In a few years he became a well known theatrical manager in Brooklyn, and later on in Chicago.

These parties leaving R. P. Christy was one reason which induced him to disband his company, but he retired from the negro minstrel business with an ample fortune. A few years later, in a fit of insanity, he jumped out of a window from the second story of his residence, and died from the injuries received.



Minstrels in those days were true negro minstrels. They used in all their talk and songs the dialect of the old Southern plantation days. When the old original Christy Minstrels came out, in the third part of their career, they had a new style, and sang their long tail coats, ruffled shirt bosoms, and sang those good old negro songs and melodies of Stephen C. Foster and others, which the Charles brought into popularity. The friends of minstrel shows enjoyed a treat, which the public of this generation would appreciate.

After leaving Wood's Minstrels I went out with Prof. Weyman, the magician. Weyman did not differ much from the other magicians who were traveling around the country in those days. People then called them sleight of hand or leg-demon performers. He was the first magician who carried his own stage fit up, and he had a very elaborate set of magical apparatus for those days, but it was mostly dummy stuff to make a stage show. He was the first magician in this country to light up his stage in a novel way. The secret he had bought of Robert Houdin, the then famous magician of Paris. At the commencement of Weyman's performance he would give a command, "More light!" and one hundred candles that set in rows around his stage were lighted instantaneously by invisible means. It was done by electricity, but it was very mysterious to the audiences of those days.

Some of the first magicians were conjurers today. He used the double apartment table, with a boy concealed in it, as a confederate, to pass up and take down through the trap holes in the top of the table, rabbits and other articles, which he caused to disappear and appear. We traveled from town to town in two horse covered vans, with pictures of a magician doing all kinds of tricks painted on the sides of it. This van he would place in front of the hall where we were exhibiting for an advertisement of our show.

While I was with Weyman in Quincy, Ill., we found Ole Bull, the Norwegian violinist. He was just recovering from a long sickness. He had been deserted by his manager, and left all there without a cent, as a sick bed and would have been sent to the poorhouse if it hadn't been for some of his native countrymen, who took him out on their private farms and nursed him through many a year's sickness.

Ole Bull first came to this country in 1843, toured and gave concerts in all the principal cities of the United States. On this visit he cleared over a hundred thousand dollars. On his next visit to this country he went to Hatter County, Pennsylvania, and bought, or supposed he had bought, a large tract of land, and here he commenced to build a village. He had built many dwelling houses, a store, a church, and up on a hill overlooking his village he built himself a small castle. In the meantime he had induced quite a number of his countrymen and their families to come over and make their homes there. He had paid their way over, and helped them to build up a Norwegian colony. He then went on another concert tour in this country, and while in California he got word that he had been swindled. The man whom he had paid for this land had no right or title to it. Ole Bull had a long litigation with the rightful owners, but lost it all, and it left him penniless and broken down in health. He started out on another concert tour with the manager, who left him sick out in this Western town. Weyman was going to close his long tour for a short time, so I made arrangements with Ole Bull to take him out on a concert tour, we to divide the profits, if any. We started out, and in most of the towns we had very fair success. We ran into Chicago to reorganize and to add to our company, where Ole Bull was taken over by another local manager. Ole Bull never regained his health until he returned to Norway and breathed the invigorating air of his native land.

I never saw Ole Bull but once after I left him at Chicago, and then it was under a very peculiar circumstance. It was his third and last visit to this country, in 1872. He gave a concert one evening in Iowa City, Iowa, and was stopping at the City Hotel. I happened to arrive at Iowa City late that same night and put up at the same hotel. Later in the night there was a cry of fire. The hotel was on fire, and I hurriedly dressed, and just as I stepped out of my bedroom into the burning and smoking hall a man rushed by me in his night robe with a violin under his arm. It was Ole Bull.

After I finished traveling with Ole Bull I went on to New York, and was engaged by P. T. Barnum to go out with the world renowned Siamese Twins and to look after his interests. We exhibited them throughout the United States and Canada. A man named Zimmerman attempted to exhibit the twins when they first arrived in the United States, but the venture was not financially successful, and he turned them over to Judge Ingalls, and finally P. T. Barnum bought a half interest in the enterprise. The twins did not receive very much for their services. It all went to a Captain Coffin, owner of a freight ship, who brought them to this country. He had secured them by some trivial contract with the King of Siam.

After the twins had been in this country a while their eyes began to open, and they learned that they could not be held as slaves, nor be any contrast that this Captain Coffin claimed to have. They left Ingalls and Barnum, went into business for themselves, quickly made a fortune, settled down in Kentucky, and went into the slave trade, but when the Civil War came on Lincoln issued his proclamation setting all slaves free, and the twins lost their entire fortune. They then went on another tour and exhibited themselves all over the United States again, and finally bought a small plantation down in Surry County, North Carolina, where they died in the Revolution.

At one time I was manager for Blind Tom, the most marvelous musical prodigy ever before the public; was born blind and in slavery. The musical talent was discovered in him when he was just nine years old. Whenever he found the piano open in his master's house he would be up to it, fingering the keys. One day his master had been playing a piece and had stepped out into the next room, when she heard Tom at the piano, repelling the same piece almost correct. After this they never drove him away from the piano, but allowed him to sit and humm away at it all day. When he grew older he was able to repeat correctly all and every difficult piece that he heard.

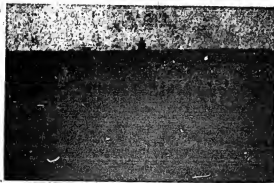
A fortune was made with him. He is now living in New Jersey, in charge of his old master's estate, who had always traveled with him, and who was the only person who could do anything with Tom. At times he was like an automaton which had run down; he could not be induced to play by anybody but her. She had a way of winding him up and setting him going which never failed.

God has let me live to see one generation of circus people, negro minstrels and entertainers pass away. I retired from the circus business, into which I had drifted during the Civil War, a number of years ago; but I am not too old yet to have lost the experience with which in the days of yore I procured and read every week THE NEW YORK CLIPPER.

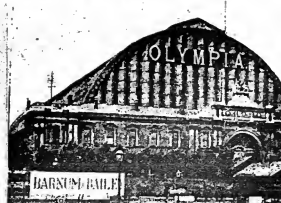
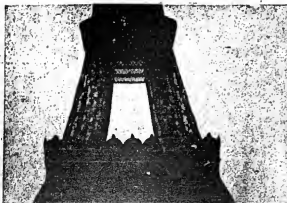
TONY PASTOR,

Who is held in high esteem by a vast army of performers for the many acts of kindness he has bestowed upon the profession during his long amusement career, is today the oldest active vaudeville manager. Sixty years ago he made his debut as a performer; twenty years later he first became a manager, and this long service has just earned for him the title of the "dean of vaudeville."

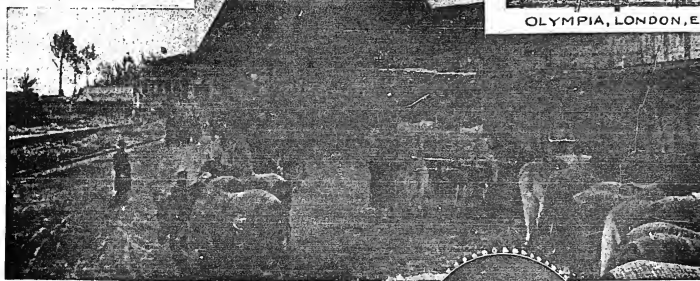
THE NEW YORK CLIPPER
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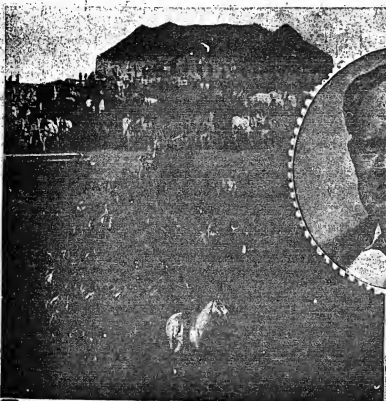
SALLE DES FETES - PARIS, FRANCE.



OLYMPIA, LONDON, ENGLAND.



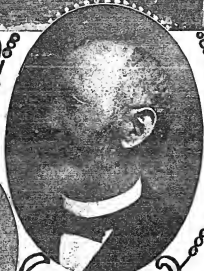
UNLOADING THE GREAT SHOW
UNDER THE SHADOW OF THE
EIFFEL TOWER.



THE GREAT 40 HORSE TEAM LEAVING
THE LOT FOR PARADE.



P.T. BARNUM.

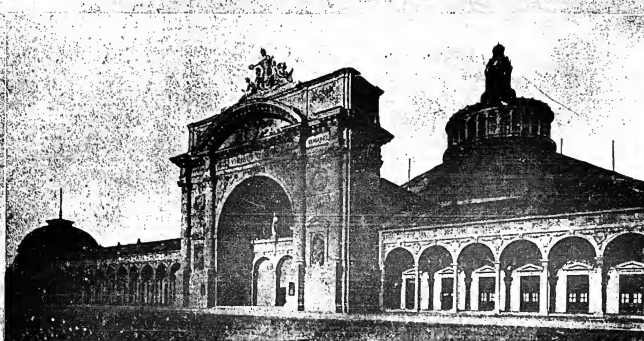


James A. Bailey

THE
BARNUM
AND
BAILEY

GREATEST SHOW
ON EARTH.
AND THE
GREATEST BUILDINGS
IN THE WORLD
WHERE IT EXHIBITS

A UNIVERSAL
AMUSEMENT INSTITUTION WHOSE
HOME IS AMERICA.



THE ROTUNDE,
VIENNA, AUSTRIA

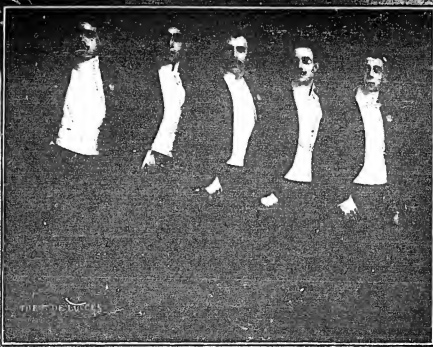


MADISON SQUARE GARDEN
NEW YORK.

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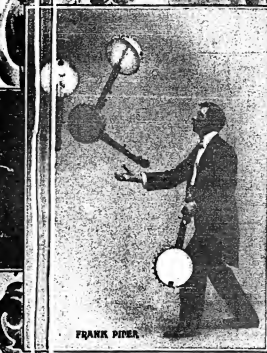


PAUL CINQUEVALLI,
the celebrated juggler, who is now on his tour around the world, is filling a successful engagement in Australia. Last season he played ten weeks consecutively at the Union Square Theatre, New York, and subsequently the Orpheum circuit. Richard Pitrot, his sole representative for America, is dealing with a prominent New York manager to have Cinquevalli at the head of a big production for an American tour, for the season of 1904.



THE FIVE DELUCCAS.

The quintet of clever acrobats of great reputation in Europe were originally brought to this country by their sole representative, Richard Pitrot, for a continuous run at the leading houses. They came from Florence, Italy, where most Italian acrobats hail from. During their opening engagement at the Orpheum Theatre in Brooklyn, they showed a number of novel tricks, performed with the greatest ease and skill, and made an immediate hit, time being offered by all managers in the country. They are booked solid.



FRANCO PIPER.

This expert early this season, after having played the principal English and being highly endorsed by the London papers. The act consists of playing solos with most dition and intonation, also playing a tune while keeping a banjo in each hand in swinging motion, them on the floor; while rotating one on the other, causing one banjo to revolve across the stage; while causing a sensation and is in great demand.



RICHARD PITROT.

has established in a few years an enviable reputation as impresario of the best acts in Vaudeville. Handling only the very best, he can at all times be depended upon by managers and talent alike. Besides importing numerous acts, who at present are successfully touring America, he is also instrumental in placing suitable American acts in Europe, Africa, India, also in Australia, for which country Manager Harry Rickards has commissioned him to supply the best talent available. Among the acts looked after exclusively by Mr. Pitrot are the 5 Deluccas, Florens Troupe, Paul Cinquevalli, Winklers Madcaps, Max Waldon, The Salvagis, The Svengalis, Riccoboni's Ponies Jacques Inaudi, The 5 Heras, Lieut. Carl Nobel, The Yoscarys, Pepita Aragon, Max Unger, Fred Zobedie, Fayton's Living Panoramic Art Studies and The Rosny Sisters.

MAX WALDON

whose excellent make-up is pictured above, is at present a sensation in Europe. He will visit America in September for a tour of thirty-five weeks, and a trip to Australia to follow has been arranged for him by Richard Pitrot. His character changes are done with unequalled neatness.



LIEUT. CARL NOBEL.

The king of Ventriloquists, so called by the Director of the Alhambra Theatre in London, and ever since advertised as such all over Europe, constructed walking figures in 1892, invented by him and copied by many other Ventriloquists. Lieut. Nobel has been engaged and re-engaged in all the biggest variety houses in Europe, and has also played by special request for the Queen of Holland, the Sultan of Turkey, Empress Eugenie and other members of royalty at their castles. Lieut. Nobel is represented in America solely by Richard Pitrot, who has brought him from Europe and has booked for him an extensive tour of the American houses.



PEPITA ARAGON.

is a Spanish dancer and singer, who has been a favorite with the public at Paris, France, having played an eminently successful engagement at the Olympia, in that city. Born in Barcelona, Spain, 18 years ago, she has developed into a beautiful woman, and performs the sinuous dances of her native country with utmost grace. Richard Pitrot has induced Miss Aragon to visit this country and she will shortly be seen in New York, where she commences a prolonged tour of the country.



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FRED ZOBEDIE.

The Clever Hand Balancer, who formerly appeared under the name of El Zobedie, in a showy act, was imported to this country by Richard Pitrot. He has returned after an eighteen months tour of Australia for Harry Rickards. He opened at the Orpheum, San Francisco, last fall, and has since then played the leading Houses East and West. Hand some apparatus of the most approved pattern, and a decided finish to Zobedie's performance, has made it an easy matter for Mr. Pitrot to keep this act steadily employed.

FRED ZOBEDIE.

FLORENZ TROUPE

THE FLORENZ TROUPE

Of acrobats, have just finished a most successful tour of Australia at Harry Rickards' houses, where they were booked by their sole representative, Richard Pitrot. They originally came to America from Florence, Italy, and played the Proctor and other circuits with great success. There are seven acrobats in the troupe, and every one of them is a performer of the first class. They unite in giving one of the best acts of the kind before the public.

THE ART STUDIOS.

ROBERT PAXTON'S REFINED PANORAMIC ART STUDIES

THIS PRODUCTION OF A LIVING ART GALLERY EXCELLED ANYTHING HAVING BEEN LATELY PRODUCED IN THE CITY. THE ART STUDIOS, AS THE ACT IS CALLED, IS A STUNNING STAGE BY A CORPS OF EXPERTS AND MULTIPLE PRESENTATIONS OF PERFECTLY TRAINED, A FEATURE OF THE COMEDY ARE THE ARTISTS. THIS IDEA WAS ORIGINATED BY ROBERT PAXTON, AND THE ACT WAS SPECIALLY IMPORTED BY RICHARD PITROT. THEY WERE ENGAGED FOR THE CITY CLUB CO. THIS SEASON.

THE ONLY 4 MADCAPS

THE ONLY FOUR MADCAPS

Alex Winkler, Manager and Instructor of the Madcaps started this celebrated Quartette nine years ago, and traveled all over Europe with his marvelous dancers. They performed before the Czar of Russia, Emperors of Germany and Austria, the King of Denmark, President of France and many other potentates. Last year the Madcaps for seven months made the largest hit ever made by a troupe of dancers in America. They commenced their engagement with Oscar Hammer, in New York, following with the Keith circuit, and then played all the principal theatres from the Atlantic to the Pacific coast, and left only two weeks for Europe.

THE SALVAGGIES

THE SALVAGGIES.

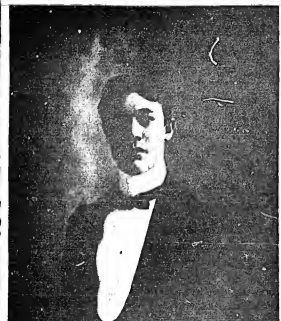
Who have the reputation of being the greatest Whirling and French Fancy dancers in the world were imported two years ago by Richard Pitrot, coming direct from Italy to fill a special engagement for Oscar Hammerstein and later with the Reilly and Wood show. Their style of dancing combining unequalled grace with many difficult steps and acrobatics, inevitably has made a hit wherever presented. For this season they were especially engaged with Fred Irving's big show. The dresses worn by Madame Salvaggi are all especially imported from Paris.

THE COLIBRI MIDGETS

THE COLIBRI MIDGETS

These five great little artists came to this country last year after establishing an enviable reputation throughout Europe for their versatility and cleverness. They easily became American favorites as well. Their repertoire includes singing, comedy sketches, acrobatic tricks, expert trapape performance and boxing exhibition. In connection with the troupe Professor Antonio, the smallest horse in the world, the troupe has appeared at the principal vaudeville houses in America with great success. They have just completed the Orpheum circuit, booked for them by Richard Pitrot.

The **Clever Hand Balancer**, who formerly appeared under the name of El Zobeide, in a Showy act, was imported to this country by Richard Pitroff. He has returned after an eighteen month tour of Australia for Harry Richards. He opened at the Orpheum, San Francisco, last fall, and has since then played the leading Mousey Act and West. Hand-some apparatus of the most approved pattern, and a decided finish to Zobeide's performance, has made it an easy matter for Mr. Pitroff to keep this act steadily employed.

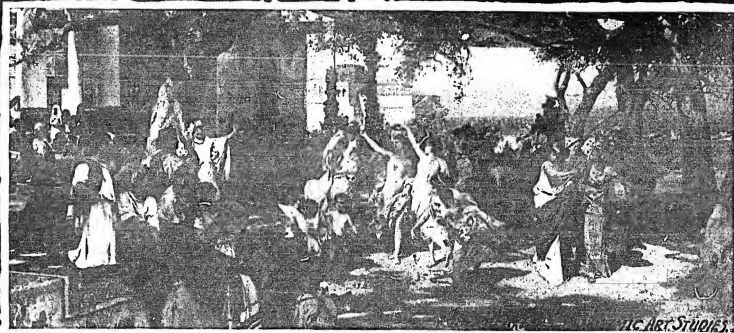


FRED.
OBEDIE



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MUSIC ART STUDIES

THIS PRODUCTION OF A LIVING ART GALLERY EXCELS ANYTHING IN THE SAME FIELD. THE PAINTINGS ARE REALISTICALLY REPRODUCED ON THE STAGE BY A CORPS OF EXPERTS AND BEAUTIFUL FRENCH MODELS PERFECTLY TRAINED. A FEATURING THE DISAPPEARANCE OF THE MOVIE CAMERA, THERE IS NO EVEN A SLIGHT DISRUPTION OF THE PICTURE. THIS IDEA WAS ORIGINATED BY MR. PAUL AXTON, AND THE PICTURES SHOWN ARE SUITABLE TO BE SEEN BY LADIES AND CHILDREN. THIS ACT WAS SPECIALLY DESIGNED FOR THE FOLLY CLUBS OF THIS SEASON.



THE ONLY 4 MADCAPS

Alex Winkler, Manager and Instructor of the Madcaps, started this celebrated Quartette nine years ago, and traveled all over Europe with his marvelous dancers. They performed before the King of Ruttia, Germany and Austria, the King of Denmark, President of France, and the Emperor of Russia. Last year the Madcaps for seven months made the biggest hit ever made by a troupe of dancers in America. They commenced their engagement with Oscar Hammerstein, in New York, following with the Keith circuit, and then played all the principal theatres from the Atlantic to the Pacific coast, and left only too soon for Europe.



THE SALVADOR

Who have the reputation of being the Greatest Whirlwind and French Fancy dancers in the World, were imported two years ago by Richard Pitrot, coming direct from Italy to fill a special engagement for Oscar Hammerstein, and later with the Reilly and Wood show. Their style of dancing, combining unequalled pace with the most beautiful and rhythmic movements, has made a hit wherever presented this season they were especially engaged with the Irwins Big show. The dresses worn by Madrigali are all especially imported from Paris.



PROFESSOR ANTONIO COLUCCI MURATI

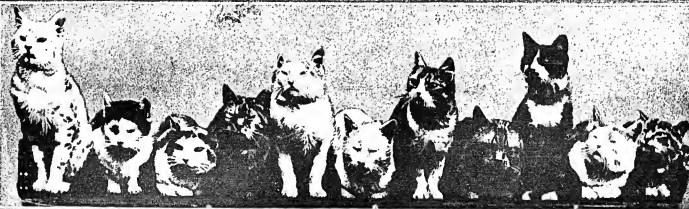
These five great little artists came to this country last year after establishing an enviable reputation through Europe. Their versatility and cleverness have made them a sensation wherever they appear. They easily became American favorites as their repertoire includes singing, comedy sketches, acrobatic tricks, expert trapeze performance and boxing exhibitions. They are the only troupe Professor Antonio owns the smallest horse in the world. They are regarded as the principal vaudeville houses in America with great success. They have just completed the Orpheum circuit booked for them by Richard Fitec.

THE NEW YORK CLIPPER
MEMORIAL NUMBER

THE FUNNY WAITER AND THE JUGGLING WAITRESS



The International Laughing Hit of To-day.



GEORGE TECHOW'S CATS
This Troupe of Feline performers are here arranged in striking position and variety of facial expression. Mr. Techow through skill and patience perfected the first of an exclusive cat show and is known as the King of Cats. He is booked up solid in America for a long run at the principal houses. This is his second visit to America, his original appearance having been made several years ago at Hammerstein's Olympia.

THE OULLAW TROUPE.
At slack wire performance are favorably remembered for their clever work while playing in this country last year. They are now appearing in England with great success. Their exclusive American Agent, Richard Pitt, is negotiating for their return to America next season to appear with a first class company. One of their tricks consists of the two men holding the ends of a slack wire in their teeth while they are balanced on bicycles, and the lady balances herself on a bicycle on the wire.



THE HERAS FAMILY
(Seven in number) are Italian Acrobats, originally from Florence. They played a long engagement with the Barnum and Bailey show in Europe, and were imported last year by Richard Pitt, who is attending to their American bookings for a long tour. They are attracting the frequent patronage of the Circuit houses as well as the daring and variety of their exhibitions.

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LIEBLER & CO'S ATTRACTIONS

EZRA KENDALL
ELEANOR ROBSON
MYRLE BELLEW
VESTA TILLEY
ERMETI NOVELLI
GABRIELLE REJANE
JAMES O'NEILL
VIOLA ALLEN
ELEANOR DUSE

A GROUP WHICH IS BEYOND COMPARE

MAUD LILLIAN BERRI
PRIMA DONNA

GERTRUDE QUINLAN
SULU SOUBRETTE

BLANCHE CHAPMAN
AS THE BOSTON FEMALE
JUDGE ADVOCATE

THREE LEADING SINGERS

IN GEORGE ADE'S
MERRY OPERA

"THE SULTAN of SULU"

WALLACE'S
NOW RUNNING

DRAMATIC.

VAUDEVILLE.

CIRCUS.

NEW YORK CLIPPER

THE AMERICAN THEATRICAL JOURNAL.

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Founded by
FRANK QUEEN, 1853.

NEW YORK, FEBRUARY 28, 1903.

VOLUME LI—No. 1.
Price 10 Cents.

Miss Clipper's Anecdotes, Personalities and Comments, STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

No man in the theatrical profession is better loved by his friends than is Tim Murphy, nor has any other a greater and more admiring following throughout the West than he. This is evinced in the display made by the appreciative possessors of his photographs which are found in all the offices, hotels and homes in the many States where he is one of the most popular favorites. Murphy's friends like to catch him in a mood for story telling for at that he is prince among entertainers. Not long ago,

from above stairs which seemed to contradict the statement of the fond mother. "Mamma, mamma! do come quick," piped Helen's shrill little voice. "Come quick, the angels are biting me."

Murphy related another story, which had probably been told before but which he had never seen in print. It was about a man who was on trial for the crime of murder, of which he was guilty, and of which he seemed

turn, with the decision,—guilty of manslaughter,—which was what the prisoner preferred to the sentence which he had feared,—murder in the first degree.

The counsel afterwards met the Irishman to pay him the other half of the money agreed upon. After the man had received it, he heaved a big sigh of relief, saying:

"Well, I'm glad that trial is over. I never had such a terrible time in my life before. I thought I never would be able to

man, lightly laying his thin hand on the coat sleeve of the actor, "I wish I had his muscles."

At the "Lumber" the other day, a number of the members, among whom was Willie Collier, were discussing an accident to a singer which had been occupying some space in the daily papers.

"They say the poor man was killed by falling out of the fifth story window," said one of them.

"No," objected another who seemed better informed, "the sixth."

"Oh, that's another story," chimed in Collier.

"I supposed you often receive many really good plays," said a playwright to a manager who had just refused one of his. "Yes, very often," answered the manager who, though possessed of large means had recently produced plays that had been failures. "We frequently have very good plays sent in to us."



DAVID BELASCO

at a dinner in a Western city where he was playing, he related a story concerning the little daughter of a friend.

The child, who was about five years old, had a decided aversion to being put to bed in the dark, and this fact was well known to all friends of the family who had ever been in the house during that hour which most youngsters fight against.

The little girl, whose name was Helen, had, on several occasions when Mr. and Mrs. Murphy had been dining at the home of Helen's parents, created considerable disturbance in strenuously objecting to being made to retire immediately after dinner but more especially as she was afraid of the "big dark."

A few weeks ago, however, Murphy relates how astonished he was to see Helen weekly, and without a murmur, follow her mother out of the room at her usual retiring hour. When the mother returned a few minutes later beaming with satisfaction the actor exclaimed:

"How on earth did you manage? Helen seems to have overcome her fear of the dark."

"Why," said Helen's mother, "the dear little thing never objects any more. You see, I finally convinced her that there was nothing in the dark to be frightened about. I told her, and she fully believes it, that the dark is filled with angels which are always with her, protecting her from all harm. Now she doesn't mind it at all and is perfectly content to be left. I never hear a word from her any more and —"

At this moment there was a startled call

likely to be convicted. However, being a man of means, he was able to employ good counsel, though, with the exception of one man, an Irishman, he was by no means sure of the jury on the case.

He had known this jurymen during past years and had done him a favor. He instructed his counsel to give this man five hundred dollars with the promise of five hundred more, if he could induce the jury to bring in a verdict of manslaughter. The grateful recipient determined to do his duty in persuading the other eleven to agree with him in the verdict desired by the prisoner.

After the solemn charge of the judge the jury retired to decide the case. It was evidently bitterly fought among them, as twenty-four hours elapsed before their re-

turning the other men over to the verdict the prisoner asked for,—manslaughter. Why the whole blundered eleven was for acquittal.

Approval of the fact that few have exactly what they most desire, it has been told of Tim Murphy that while crossing one of the ferries one day he found himself seated between two well known characters, though they were of distinctly different types, as the revelation of their names will quickly indicate—Russell Sage and James Corbett.

"I say Murphy," said Corbett in a loud whisper, giving the actor a strenuous dig in the ribs by way of emphasis, "I wish I had his 'dough,'" indicating the multi-millionaire who sat at Murphy's right.

"I say, Mr. Murphy," said that gentle

"Then why don't you produce a few of them?" asked the playwright.

John J. Cantwell, of Boston, known to all theatrical people who have visited that city, attended the annual banquet in New York of the American-Irish Historical society. It was held at the Manhattan Hotel and it was a feast in more senses than one, for the gems of wit, rhetoric, sentiment and patriotism, were plentifully interspersed with the delicious viands so bountifully spread.

Cantwell, one of the brightest of the shining lights of the table, acquitted himself not only in his postprandial address, but at frequent intervals during the banquet. He recorded one of his biggest rounds of applause by an unexpected answer to a question asked in a peroration delivered by Judge Franklin M. Dasher of Albany, the "Irish-tongued."

It was one of those questions that an orator puts to an audience, though expecting no reply. It was a surprise of the progress of the nation, with especial reference to the patriotism and the part that the Irish play in the general advance.

"What does our nation require?" exclaimed the orator in impassioned tones. "What does she require as she proudly steps across the broad Atlantic—as she strides boldly across the mighty ocean in her march of trade and freedom?"

"Rabbits," promptly answered Cantwell. Needless to say, the orator was obliged to await a full in the chorus of shouts and laughter that went up about the banquet table, before resuming his patriotic address. And Cantwell's laugh was loudest of all.

show expresses the liveliest gratification at being home again, and, while they were always interested and generally delighted with the strange scenes and curious customs of the different countries they visited while

nious and versatility. When these things
are calmly considered, they raise a brilliant
prospect for the future of the American stage.

ADMIRAL DOT gave a banquet to the members of the Admiral Dot Bowling Club at White Plains, N. Y., on Saturday night, Feb. 14. The supper was served at Lexington Hall, White Plains, and was given by Admiral Dot to celebrate the thirty-fifth anniversary of the birth of his wife, who was Lotte Swerdlow before her marriage. She played the part of the Faerie Queen, in "Guinevere's Crown," and with the Admiral, took part in several other plays of the Lilliputians.

PROF. J. H. BAANUM writes: "I am touring Mexico for one month, then go to Chicago. Business is good."

— W. F. Mason and Marie Warfield are their third week with Flita & Webster's "A Breezy Time" Co., doing their specialties and playing parts, and report meeting with success.

nd Opera House Stock Co., Pittsburg.
married in that city at midnight on
14 to Sadie Arbuthnot, an non-profes-
sional.
-Burns and Bloomingdale join the
thern Comedy Co. at Shelby, N. C.,
18.
-M. B. Leavitt sails for Africa about
Feb 18.

from my recent CLIFFER 'ad.' and signed for the remainder of the season lot Neshit Scoville's 'A Country Kid' week
Lambert to per Crook
one
Dillingham
the
Fie.

and closing in Michigan. Manager
rt has invited several of the members
s the Summer at his Summer home at
d Lake, Mich. All are well, prospered
happy.
L. A. Tonsey, Allan Pearce, H. E.
n and Kathrine Nieber closed with
Old Si Steiblos" Co. at Gainesville,
Feb. 7.

— Frank Robertson, business manager of the Peyton Sisters Co., sends us the following: "Cornelia Stafford has returned to the company, and we now have fourteen acting people. We are playing mostly the large cities South, and have the satisfaction of knowing we are making good by the complimentary press notices and requests for return dates. We have several good parks

— W. F. Mason and Marie Warfield are their third week with Flita & Webster's "A Breezy Time" Co., doing their specialties and playing parts, and report meeting with success.

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Feb. 7.

Webb's Seals—Arcade, Toledo, Feb. 23-24
Wood, Geo. H.—H. & B. Brooklyn

ter)—Last week the Royal Burlesque, with Jack Monroe, the Butte miner, turned over, away during the entire engagement. This week, Rice, the Entertainer, will Co. transatlantic Burlesques March 2-7.

EMPIRE THEATRE (M. S. Schlesinger, manager).—Last week the Bijou Stock Co., supplemented by Vera King, Flo Jansen, Lida and Edna Dehler, George Howard, Rita Wiley and Hienche (flowered play) led the apacity. This week, "Miss Peasey Jr., a burlesque, by the stock, headed by Miss King, and followed by a olio olio, is making good.

Grand.—The Bands Rose and their

the Columbia, to his business.... Wm.
Wmsley, for a long time connected with
Hase's Theatre, as programme and ad-

to the Columbia, to face business. . . . Wm. Wmurray, for a long time connected with the Columbia, has resigned that position to accept a similar one with the Harnum & Bailey outfit for the coming season.

OHIO.

CLEVELAND.—At the Opera House (A. F. & M. managers) "A Kiss from Nera," with Charlie Hawtry, this week. Francis Allen presented "The Toreador" week of Feb. 23. "The Girl of the Year," with J. K. Cookson, manager, "Little Hell" week of Feb. 23. "The Sign of the Cross" was given in packed house at week. "Give Reuben Comes to Town" week of March 2.

CLEVELAND (J. K. Cookson, manager)—"The Girl of the Year" week of Feb. 23. "For the Children's Sake" held the boards last week.

Nurse.—Thomas Preston Brooks, with his wife, Mrs. Maudie Brooks, will give two lectures at the Lyceum Theatre Sunday, Feb. 27.

Among the special features were the presentation of the new musical comedy, "The Little Rascals," by the Pittsburgh comedians, the "Pittsburgh Comedians."

[illegible][illegible]

Columbia week of 16, "The Katschenjuma Rattle," "Ski Farm," 28, Eleanor Reehen
MOUNTAIN SQUARE THEATRE (Chas. J. G. Miller, manager)—"The new wave to night business," 5, S. A. Couvick's Daughter," fair weathered 13, "The floater Girl" was well greeted 13, "A Country Kid" drew fair crowd.
FIRE—Jeffrey-Pittsmeadow boxing bout, with preliminaries, was well patronized.
MOUNTAIN SQUARE Theatre burned the ground 10.

Dayton—At the Victoria Theatre (C.G. Miller, manager)—"Sky Farm," matinee 17, "The Katschenjuma Rattle," 21, "Ski Farm." A capable company presented "Hill Top" and Master 17, to a well filled house. The play closed on the 21. Jan. with "Bill, In The Maxman," 24.

ANK. *Yvonne's* (Harry E. Pelch, manager).—Edward McWade's production of *Unlabeled* (1921), was a paying engagement at the Grand Opera House. The following lecture on "Oberammergau: Humanities and Night, 15, to overflowing" was given by the Rev. J. W. C. 28. The "CHILDREN" HOME (Theater).—The veterans of the home engaged the production of "A Soldier's Home" (1921), by the Rev. J. W. C. 28. The production of "The Old Cross Roads" 10.

(ager).—Week of 10; ill! Trumpets of across the Watson Minstrels, Golda Leroy, and Alvin and the Enchantress. Woodiness is good. On Feb. 24 the house will be utilized for the annual banquet of the Atlantic City Chamber of Commerce. The ball will be given.

ATLANTIC GARDEN.—(Frank J. Burkhardt, manager.)—Feb. 19, 1926. The new show, "The Dolly," Fred Derlich, and Burkhart's Broyer. Business good.

ZENEVILL.—At Schults Opera House W. Ross, manager).—"The Liberty Bells" came Feb. 19, to a good sized audience. 18. Juvenile Minstrelis 18, and also played 10, on account of the small size of the audience. The Ziemeister, an old Zenevill boy, is singer. Coming in April 1926, "Florida." March 2, "Alnake," 4, "Jos. Jefferson."

-Reba Tyler announces her marriage in Brooklyn, on Feb. 18, to James Caldwell Brown, a non-professional.

Barton Holmes will begin a series of illustrated lectures at Music Hall (Bern-
liff, manager) March 4, continuing
Friday Wednesday, April 6, and
Saturday, April 7. The ticket \$2....
Thompson Seaton will deliver his
lecture at Ford's 29.

NORTH CAROLINA.

Pianette.—At the Academy of Music
& Elmhurst, resident manager; Lewis
in "Faust," played to fair avail;
and 18 "Aida." The Georgia Minstrel
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SAMUEL WILLIAMS has been chosen
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—At the Academy of Music

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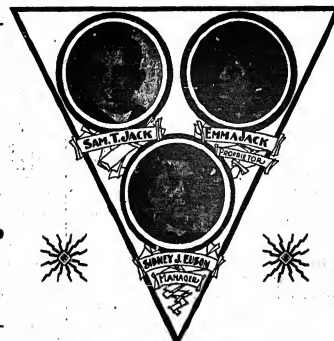
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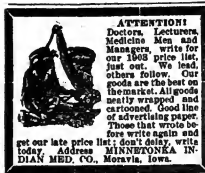
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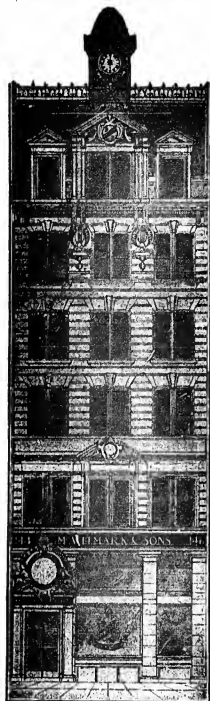
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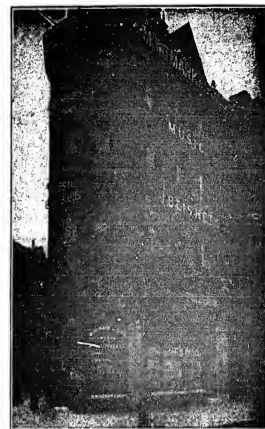
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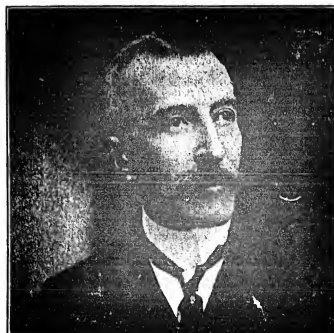
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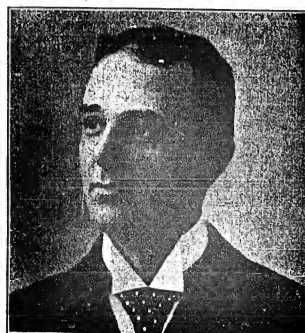
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1890 A RECORD TO BE PROUD OF 1903

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Fourteen years ago CHAS. K. HARRIS started in a small way to publish his own compositions, making Ballads a specialty; how well he has succeeded the world knows. On this page a faithful record of three distinct hits each year is shown. Many well known singers will recognize old time favorites, which have brought them fame and success. They have yet to recall a single Harris song failure. As the years rolled on many changes have occurred in the style of song writing. But Harris has always kept up with the times, and led the way, with his magnificent ballad story songs. First, last and all the time he has clung to his first love, "Ballads," and today he stands without a peer in his line, the world's recognized ballad writer of the age; one who writes both words and music to his own songs exclusively. From ocean to ocean, from the Gulf to Greenland's icy mountains, and far across the seas, the name of Harris is enshrined in the hearts of the music loving people of the world, and as long as Harris lives the ballad will live. Each succeeding year he will bring forth beautiful descriptive songs, original in theme and conception and music of sentiment and character, songs vividly woven into heart story songs for the home and abroad.

Here are the 1902 and 1903 Hits:

IN THE HILLS OF OLD CAROLINA

1890.
HEARTS.
THOU ART EVER IN
MY THOUGHTS.
CAN HEARTS SO
SOON FORGET?

Words and Music by CHAS. K. HARRIS.
The world loves a lover, as well as a song. A song that is unique and original. A song with a story that will touch the heart. A song that teaches a moral. A song that can be sung with propriety upon any stage, as well as in a home. A song that will receive as secure after each verse. A song that leaves an impression, that can be hummed and whistled after the performance. These are the songs that hit, and such a song is this great, descriptive Southern ballad. Once heard, never forgotten. The recognized ballad hit for 1902.

1896.
THE ORGANGRINDER'S
SERENADE.
WHAT IS A HOME
WITHOUT LOVE.
SITTING BY THE
KITCHEN DOOR.

IN DEAR OLD FAIRYLAND

1891.
FALLEN BY
THE WAYSIDE.
CREEP, BABY, CREEP.
ALL FOR THE
LOVE OF A GIRL.

Words and Music by CHAS. K. HARRIS.
A beautiful, descriptive song story, taken from actual life, and positively true to nature in each detail, wedded to beautiful music, as only Harris can write; another "Kiss and Let's Make Up" hit. Good for it, and convince yourself. A professional copy will cost you nothing.

1897.
BREAK THE NEWS
TO MOTHER.
JUST BEHIND THE TIMES.
JUST TELL HER I
LOVED HER, TOO.

PAINT ME A PICTURE OF MAMMA

By RAYMOND HUBBELL and ADDISON BURKHARDT.
A song with a child's story, which brings tears to the eyes of any audience. It is original and far away from other lispish child's songs, which are without rhyme, sense or reason. This is without doubt, the oddest song on the market this year, and will undoubtedly prove the biggest child's story song hit of the year. Don't overlook this song in sending for songs.

COME TO TOWN WITH ME, JANE

1892.
HELLO, CENTRAL,
HELLO!
IS LIFE WORTH LIVING?
I'VE BEEN FAITHFUL
TO YOU.

By LEW HUNTING and NEWTON ALEXANDER.
How often a good quartette written by Harris for a song that can be used as a quartette song, pure and simple. Here is the chance at last. This song has been passed upon by Mr. Harris, who guarantees its worth. It will supply a long felt want. This song can also be sung as a solo, as well as in a quartette. It is bound to make a hit in any way, shape or manner that it is introduced. The title tells the story.

1898.
WILL I FIND MY
MAMA THERE?
WITHOUT YOUR LOVE,
AH, LET ME DIE.
I LOVE HER
JUST THE SAME.
STRANGERS.

HONEY, WILL YOU

MISS ME WHEN I'M GONE

1893.
AFTER THE BALL.
KISS AND LET'S
MAKE UP.
I LOVE YOU IN
SPITE OF ALL.

Those who have sung "Hello, My Baby," will be pleased to learn that the authors of this song have placed their beautiful, high class love song, as above, with Mr. Harris. A song once heard, never to be forgotten. This song was the hit of "The Paraders," in Chicago, as well as "The Good Girl," at the New York Theatre. All restrictions have now been removed. Professional copies are now ready for any singer in the business who cares to use it. If you want a hit, this is the one. As a duet it is marvellous.

1899.
ONE NIGHT IN JUNE.
BETTER THAN GOLD.
DEAR COLLEGE
CHUMS.

IF YOU WERE LIKE A ROSE

I'M WEARING MY HEART

AWAY FOR YOU

1894.
CAST ASIDE.
WHILE THE DANCE
GOES ON.
I'VE JUST COME BACK
TO SAY GOOD BYE.

By LEO WOOD and AL. KA RUP.
Many high class balladists are looking for a song of this kind, as it is bound to make a hit, whether it is sung by a male or female singer. If you know how to send a song of this description don't fail to send for this great song, which was also introduced in "The Good Girl" at the New York Theatre. All restrictions have now been removed.

1900.
'MID THE GREENFIELDS
OF VIRGINIA.
FOR OLD TIMES SAKE.
JUST ONE KISS.

Words and Music by CHAS. K. HARRIS.
The world's ballad hit. The only real ballad success of the season. A song that will last longer than any ballad written since "The Swanee River." Any singer in the world, singing this song, is bound to make a hit. It is immaterial whether it is sung by a lady or gentleman, as the song fits both. The beautiful melody once heard will ring in your ears forever after. The story is refined and simple, and touches the heart. No song in years has created the sensation as has this beautiful, love descriptive ballad. If you haven't received a copy, don't fail to send for it. Convince yourself, run it over once, and you will never put it aside. You will be bound to add it to your repertoire songs. It can be sung to any audience in any show, and will stand out as the hit of the performance. You will make no mistake when you send for this song, as it is, without doubt, Mr. Harris' greatest effort in the ballad line.

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Professionals can secure full descriptions, photo cards, by writing to the Harris Office, Milwaukee, Wis., enclosing programme and postage. If you are known to Mr. Harris and his agents programmes are not necessary. Please do not write to the Agencies at New York, Chicago and San Francisco, for professional copies, as those agencies are only for the accommodation of professionals playing those cities.

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Address all communications to the Home Office, to

Yours, "AFTER THE BALL,"

CHAS. K. HARRIS,

MILWAUKEE, WIS.

1895.
THERE'LL COME A TIME.
YOU'LL NEVER KNOW.
FIFTY YEARS AGO.

1901.
HELLO, CENTRAL,
GIVE ME HEAVEN.
I'VE A LONGING IN MY
HEART FOR YOU, LOUISE.
THE TIE THAT
BINDS.

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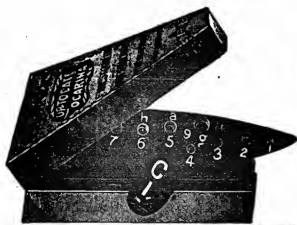
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"IN THE GOOD OLD
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"WON'T YOU COME
HOME, BILL BAILEY?"
"LITTLE BOY IN BLUE,"
"AIN'T DAT A SHAME,"
"GOOD BYE
DOLLY GRAY,"
"WAY DOWN IN
OLD INDIANA,"
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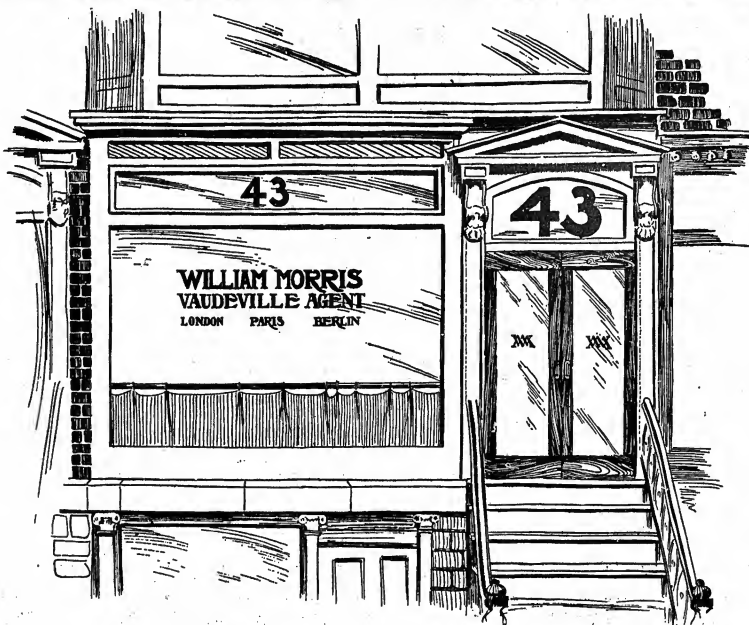
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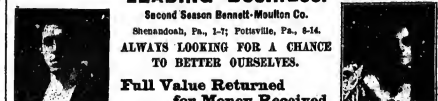
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THE NEW YORK CLIPPER
MEMORIAL NUMBER



The Absolute, Unquestioned, Incomparable, Unapproachable,
Unconquered and Unconquerable

COMMANDER SUPREME OF CIRCUSDOM, RINGLING BROS. World's Greatest Shows,

The One and Only Giant of all Shows of which America never tires, whose welcome is always and everywhere Fresh and New, and whose presence is at all times Sparkling, Inspiring and perennially intensified by its ever increasing Novelties, whose towering stature throws its heavy shadows upon all other shows and envelopes them in the dim twilight of the commonplace, Whose welcome needs no absence to make it stronger, and no flights to foreign shores to bring back its spontaneity. The one show which has stood, stands to-day and will stand to-morrow and for all time upon its own merits, its own achievements, its own name and its distinct characteristic and unparalleled individuality.

"ONWARD" is its Motto--Its Progress Cannot be Impeded!

It has gone ONWARD Steadily, ONWARD Constantly, ONWARD Persistently, without stop, without hindrance--unhesitatingly, unhampered and unfettered by the barnacles of Dead Names and Defunct Titles. ONWARD, unsullied by the disgraceful disguise, verbal tinsel, trash and trickery of borrowed masks, pilfered glory and purloined praise. ONWARD! ONWARD! Undeified by the post-mortem, marital union of names antagonistic in life. ONWARD! unyielding to the entreaties, wiles and intrigues of Cowardly Curtailing Combine. ONWARD, unobscured by the varnish of deceit, the veneer of empty promises, or the gilded wash of vapory phantasmic visits of Visionary Notables. ONWARD! Still ONWARD Ho! beyond the pale, above the sight, far from the reach, away and forever Higher, Loftier, Nobler, Grander than these outclassed relics of an outclassed past, wedded to groveling mediocrity. ONWARD in the free air of open competition. ONWARD, with the proud step of the Gladiator, with conscious victory assured. ONWARD and eager for the fray. Anxious to begin and prove for the hundredth time its absolute right to rule. Its power to compel this right by virtue of what it actually IS and DOES, ONWARD, then! The course is straight ahead. Let him who would impede the ONWARD march of this Show Giant, obstruct the path.



Watch for the Announcement of Stupendous New Features, New Departures and New Ideas in Tented Shows, which will Appear Soon.
There will be Much in it to Interest the Public, and Considerable that May Interest the Circus Profession.

THE NEW YORK CLIPPER MEMORIAL NUMBER

SUCCESSFUL AMERICAN ARTISTS IN EUROPE.



W.C. FIELDS.

Eccentric Juggler, who is now performing as a solo engagement at the London Hippodrome, is undoubtedly one of the most successful American artists in Europe at the present time. Since he last played in America he has filled lengthy engagements at the following important European Houses: Winter Garden, Berlin, Ivica, Folies Bergere, Paris, Palace London, Hippodrome, London, Orpheum, Vienna, Victoria Salon Dresden, Theatre Variete, Prague, Palace Manchester, and the best houses in Birmingham, Leeds and Blackpool. He returns to America in February to play the Keith and Orpheum circuits, then follows an Australian tour, return engagements in England and Scotland, and a season with the Orpheum show for 1904-5. The chief cause of Mr. Fields' success lies in his constant effort to improve his act and originate new material.



RACKETT & HAZARD

U.S. Trumpeters in their "Musical Trip Around the World" who are now appearing successfully on all the leading tours of the British Isles, are well known. American performers Arthur H. Rackett hails from Chicago, and is prominent in the musical profession as saxophone soloist, drummer and composer of musical novelties, the most popular and widely known being his reminiscences of the "World's Fair." From which his present act is taken, he is ably assisted by his wife, Miss Ella Rackett, who, served her apprenticeship under those sterling managers E.E. Rice, Harry Kinsky, Duff and B. Leavitt.



RADFORD & WINCHESTER

Now touring Europe are classed among the youngest and best known of American performers. Their success has been emphatic in America as well as in Europe, where they received excellent press notices in nearly every language, and managers are constantly demanding their services. Their present European tour embraces Moscow & St. Petersburg, England and Scotland, also a continental tour of Berlin, Cologne, Leipzig, Breslau, Germany; Paris, Marseilles, Bordeaux, France; Brussels, Liege, Ostende, Belgium; Amsterdam, Rotterdam, Holland; Nurnberg, Bavaria, Spain & Russia. For next year they are contemplating a tour of South America and Australia.



R. G. KNOWLES

was born Oct. 7, 1858. Made his first appearance at Olympic Theatre, Chicago. He filled engagements with Austin's Australian Novelty Co. as principal comedian with Haverly & Cleveland's Minstrels; featured in "Mamzelle" under Jennie Kimball's management; Augustin Daly's stock Co. in New York; featured in "A Pair of Jacks." July 15, 1891, he opened at the Trocadero, London, and since then played all the principal halls of London and Provincial cities. Was for 68 weeks at the Trocadero; 47 weeks at the Empire, Leicester; and has a consecutive contract for 3 years at Pavilion, Oxford and Tivoli, whenever in London and as long as in London while playing the halls. In 1894-95 he was featured in Hoyt's "Trip to Chinatown" for 135 performances in West End of London. He opened at the Princess Theatre, Melbourne, Australia, in November 1896. Mr. Knowles is playing several special weeks in America commencing last month, and will open again in London, April 13. South Africa will see him next year.



MAY MOORE DUPREZ.

is now in her third year in Europe, and most of that time she has spent in London playing the leading West End houses. Miss Duprez is better known in America as Bobet Moore of the Sisters Moore, and later as a member of the team of Seymour and Duprez. May Moore Duprez's delineations of Dutch characters are much appreciated in England, so much so that her time is fully booked up for the next couple of years, and it is only by breaking or setting back contracts that she will be able to gratify her desire to return to her native land for a visit.



EVERHART has been reckoned in Europe one of the greatest novelties ever imported from America, and to one single act has the British and Continental Press ever devoted so much space. Articles on his marvellous hoop rolling have appeared in all the leading magazines, monthly and weekly as well as in the daily press. Everhart played most of the Spring and Summer in a continuous engagement at the London Hippodrome and since then he has been playing a series of month engagements at the capitals of Europe. He returns to London early this year, but like all good Americans he is pining for a sight of America. During Everhart's recent engagement at Copenhagen the management of the Scala billed him by printing his name on nearly one thousand large American flags which were erected at nearly every street crossing in the City. The King of Denmark was made so curious by this display that he requested the hoop roller to give him a special performance.



HOWARD THURSTON

is an American Artist with an exceptionally brilliant European career. As card manipulator he appeared for lengthy seasons at the leading houses and received in recent years a salary that would have made many less ambitious performers satisfied for life. But Thurston, like Caesar, is ambitious, and for over a year was hard at work perfecting and inventing a magical act calculated to place him in the very forefront of his profession. This act has just been produced with a success that amply repays Thurston for the labor and self-sacrifice involved in its preparation.



SUCCESSFUL AMERICAN ARTISTS IN EUROPE.



FRANK BUSH

This well known humorist who has been a familiar figure in the American Theatres and a great favorite for a number of years, has conquered England's audiences as well, being noticed favorably by leading English journals. Mr. Bush opened at Tony Pastor's in New York in 1877 and was the first to depict Hebrew characters on the stage. He has played engagements at the Palace London, over the Moss & Thornton tours, and this season is principal comedian in the Empire, Liverpool pantomime.



E.W. MANNING

Manager of Manning's Entertainers has provided for the English Audiences a novelty, which has pleased them immensely. The Entertainers are booked for extensive tours of the provinces as well as for long runs in the halls of the Metropoli's. Mr. Manning is well known in the States, formerly having been very successful with Jack Crawford, as Crawford & Manning.



MIKE S. WHALLEN

Mrs. Whallen's boy Mike, the American Raconteur, as he is termed in Europe has been one of the most successful of all the invaders from the Yankee shores. His jump into popularity has been swift and decided and now he has not a date between this and the end of 1905, to call his own. Then he goes to South Africa for a fourteen weeks season in Johannesburg. During his stay in Great Britain he has played return dates at every leading house in England, Scotland, Ireland and Wales.



THE HOOPERS

The above act is one of the very successful, now playing Europe. They formed partnership in America in August, 1900, and were engaged by Robert Fuller for the Hopkins' Trans-Oceanic Co. and their success with this Co. soon booked them a tour of Europe, where they have now been 18 months. They are booked up solid until June 1904. They were formerly known in the profession, one as Karl Kolb, Gun & Baton Manipulator, and the other as Alvan, Tramp Juggler and Burlesque Comedian.



BELLE DAVIS

and her trio opened in Europe at the Empire, London, on the first week in June 1901. She was immediately booked up solid and so great was the demand for her services that she was practically able to choose for herself what houses she would play. She has filled engagements in Germany, France and Russia, and has return dates for every engagement she played. Just now she is filling a series of engagements in London.



HART & LEO

Jerry Hart & Beatrice have been now four years in England, in which time they have established themselves prime favorites. They made their English debut at the Alhambra and have since played every important hall in England, the best of them many times over. Jerry Hart is the originator and introducer over here of the American game of net-ball. He is remembered at home as the well known Minstrel and End-man. The present bookings of Hart & Leo in Great Britain do not show an open date until the end of 1905.

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HARRY HOUDINI
The original Handcuff King, and Jail Breaker, who is now in his 35th year in Europe and the highest salaried act in the Mystery Line has created the greatest sensation in the annals of Show business in Europe. His last three Jail escapes in England again stamped him as a performer without a rival. He escaped out of the triple lock cells in Bradford, in Halifax and Manchester, stripped nude and searched. Time to open the Cells were all under two minutes.



JAMES BARD
The renowned slackwire performer is at present creating a sensation in Europe by his expert performance. He was born in Reading, Pa., 30 years ago and since 1888 has appeared in South America, West Indies, Central America and the United States. He will remain in Europe two years longer to fill contracts. He is a brother of the four Brothers Bard.

JAMES J. MORTON
has right fully become known as that Fellow of Infinite Jest. His rambling talk, sparkle with wit; his style is strictly original and his monologue is everywhere hailed with delight. His fertile brain is ever busy with new topics and his services are constantly in demand because of his enterprise and growing popularity with vaudeville devotees. When momentary surroundings suggest a point, Morton is quick to take advantage of it, sometimes giving almost a new monologue in a moment and, always to the point, Morton has stepped out of the monologue "grind," and is in a class by himself, a single entertainer, individual in style, unailing in effectiveness.



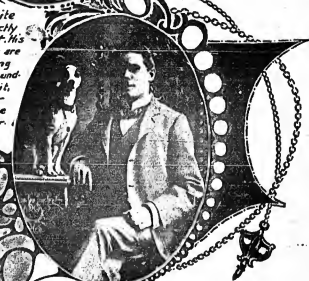
CHUNG LING LOO

deceived and mystified the entire European public. He is known since America as Will E. Robinson, for years with the late Herman, but is known as Chung Ling Lo the Great, all over Europe. He has been in Europe three years, and has not lost over two weeks in that time and is booked until 1905. He was brought to Europe by the Rose, who has certainly done much for Americans in Europe. Chung Ling Lo is a highly salaried artist and is considered a drawing card. He is assisted by his wife, Dot Robinson, whose services have brought his act up to the high standard. He also carries two Chinese assistants.



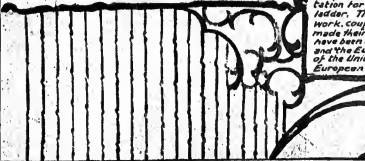
DELMORE & LEE

This duo of gymnasts have established a brilliant reputation for their clever work on the apparatus. These artists, who attractively devised apparatus and excellent work, coupled with their beautiful appearance, has well time made their act one of the showiest before the public. They have been seen and appreciated by audiences of England and the European continent, as well as in all the leading theatres of the United States. They will shortly resume a series of European engagements.



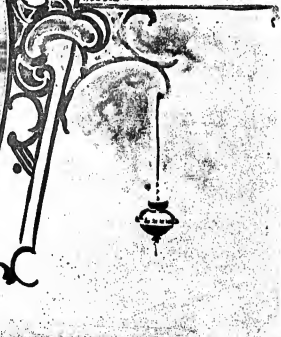
CHARLES DECAMO

for many years favorably known in this country as a comedy juggler, is now reaping his reward for the many patient hours spent in the tuition of the handsome fox-terrier. "Cora" Mr. Decamo recently sailed for England on the strength of a two weeks engagement at the London Hippodrome, the greatest establishment of its kind in the world. So instantaneous was his success that in a few hours after opening performance he was in receipt of contracts for the entire Moss Empire's Tour. The wonderful mental work displayed by Cora is meeting with special approval of the press and public; the general verdict being that she is a "gifted animal" and that her exhibition is astounding and marvellous.



SAHARET

was born in Melbourne, Australia in the year 1878 and there made her debut with Minnie Palmer at Williamson, Musgroves Theatre as one of the children. She came to America at the age of 13 and at 15 opened at the Alcazar Theatre under her own name, Clarice Campbell. She came next, Rosenfelds, Gulliputians to Chicago then to New York City and opened at Casino Roof Garden. She accepted an engagement from Hub Wanchester for the Night Owls, and met the famous well known theatrical manager, whom she married. She made her reappearance at Koster & Bial's for one month, and remained six; was one season with Rices' French Maid, and has been in Europe ever since 1897. She arrived in America last August for a 22 weeks tour, as a feature and second star with Anna Held's Co. Then she will play 8 weeks in the vaudeville houses and return to Europe in May.



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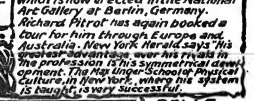
CLYDE DARROW made her first appearance on the stage when 12 years old at the Baldwin Theatre, San Francisco, with the Rosenfeld Brothers' Illupitians. At present she is with Louis Robie's Knickerbockers, as leading woman, having been four years with that organization. As Princess Likey-Likey in 'The Isle of Dinkey-Do' Miss Darrow has achieved distinguished success.



SCOTT BROTHERS, A duo of novelty acrobats whose act is noticeable for its extensive Scope of operation, were imported to this country by Richard Pifer, and, are now on the Orpheum circuit. This is their first visit to this country, but they have easily installed themselves as first class performers in their line and as great favorites.



MAX UNGER. The perfect athlete professionally known in Europe under the name of **Lionel Strongfort.** The highest medical faculties of the world have pronounced Max Unger the most perfect model of physical development. At the request of the German Government, Prof. Louis Iuvallon, in Rome, Italy made a statue in marble of Max Unger, which is now erected in the National Art Gallery at Berlin, Germany.



Richard Pitroff has again booked a tour for him through Europe and Australia. New York Herald says his greatest advantage over his rivals in the profession is his symmetrical development. The Map Under School of Physical Culture, in New York, where his system is taught, is very successful.



CHARLES ROBINSON
the well known mimic and comedian originally appeared at Theatre Comique, New York; later with Dan Sully's "corner grocery in a Comedy role, and with other companies. for the past 15 years he has been in Vaudeville and Burlesque. Joe Welch and Mr. Robinson were known as Welch & Robinson years ago. He is now in his sixth season with the Renz-Santley Co. and is known to be a valuable acquisition for any Burlesque company. He is writing a melodrama for early production.



BELLE GORDON
is the originator of Bag Punching on the Stage, performing the act for the first time at the Buckingham Theatre Louisville, nine years ago. Since then Miss Gordon has appeared in America and Europe. In 1897 she won the Police Gazette Medal. This season she is playing vaudeville houses, her latest novelties being the rotary ball, and keeping three bags in action at one time.



CLARA BALLERINI, one of the beauties of the Vaudeville world is an artiste whose reputation has been made in Europe and since then strongly reinforced by an American endorsement. Her stage work shows her in a Spanish costume, and she divides her time between trapeze work, singing, dancing, and mandolin playing. The act is well known in all the big vaudeville houses in the country.



CLARA MATHES
is a rising young actress who is said to compare favorably with the greatest of her sex. Her first successes are Juliet, Perithous, Zephia and Nell Gwynne. Clara Mathes is young, bright and attractive, genial disposition, and devoted to her art. Each year her improvement has been marked, and last season with renewed health her advancement has been even greater. Her company is always an excellent one, and she is a most judicious and brisk bidder for their services by other managers. With proper management the lady should rise to even higher heights.



MILLY CAPELL

This lady who has lately become a favorite at the American Knauzeville horse shows, was born in Hamburg, Germany. She is the daughter of a famous German horseman, and is married to a famous American horseman, who is now in the United States. She is a very famous horsewoman, and is now in the United States. She is a very famous horsewoman, and is now in the United States. She is a very famous horsewoman, and is now in the United States.

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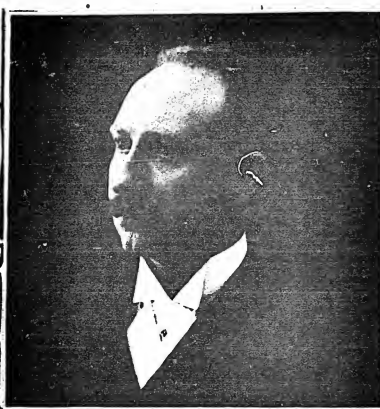
**ARTHUR J. McWATTERS
& GRACE TYSON**

associated in sketch work for the past 5 years. Prior to their joining hands each had a long and varied experience in sketch work. Miss Tyson having played soubrette and ingenue roles, and Mr. McWatters with Oliver Byron and in other companies. While Mr. McWatters was successful in juvenile, light comedy and character work. They are this season playing vaudeville dates with a much more elaborate and effective act than any they have essayed up to date. Four people now being required in the offering. Miss Tyson is an energetic and effective worker, and has a pleasing personality, while Mr. McWatters besides being a capable performer, is a finished musician and a song writer, of reputation several of his compositions having had a large sale.



GEORGE JABOUR,

the general manager of the Jabour Carnival and Circus Co. will have this coming season a larger aggregation than ever organized entirely along new lines. Last season he furnished the amusement attractions for the most successful fair district ever held in America, at which the attendance in some instances was over a hundred thousand per week. He carried over one hundred and fifty performers some of them as high class and experienced artists as those with any of the great circuses. The aggregation traveled by special train of 20 cars, a good sized menagerie being a feature. He goes to Europe this month to secure novelties.



JOHN W. VOGEL

Owner and Manager, of the Biggest, Best, and most expensive Minstrel Organization now traveling.



THE COLORED FASHION PLATES JOHNSON & DEAN.

These tell the story.

"N.Y. Telegraph." The best dressed act in vaudeville. "N.Y. Daily America." I think Johnson & Dean are the neatest colored actors in vaudeville. "Dramatic Mirror." Miss Dean's handsome gowns are worn with the air of one thoroughly at home in them. "Boston Globe." Miss Dean introduced a Persian gown that must have bankrupted a \$1000 dollar bill. "Boston Herald." The young woman displayed a Persian gown that fairly took away the breath of the audience.

BILLY SINGLE CLIFFORD

is one of the leading monologues entertainers in vaudeville. He gained his first reputation as an immensely popular and chatty character with Clifford, Bluff, and his since married and that style as the basis of his monologue work. His shrewdness as a business man has, however, developed several enterprises, which bring him in substantial revenues the year round. Mr. Clifford takes considerable pride in his business ability, but is continually on the look out to improve his specialty which he still holds to be the basis of his prosperity.



**ERNEST
LAMSON**

of younger actors that are being advanced to leading positions for next season. There is undoubtedly none more thoroughly equipped for a position of trust. Mr. Ernest Lamson. A commanding presence, pleasing voice and large capacity for hard work and study, combined with a thorough stage training under the best masters, such as the late James A. Herne have placed him at the head of his chosen field. His last few seasons were devoted to creating new roles in which the audience steadily to his reputation. His last creation, that of Lem. Dumber in "Yankee Doodle" has been a triumph, being distinct in every way to all of his previous efforts. Next season Mr. Lamson will be seen in the leading role of Young Tobe Hoxie in a new comedy pastoral drama.



AL EMMETT FOSTELLE

is a familiar figure in vaudeville. In 1874 he acted with the Apollo Dramatic Club, venturing into the profession three years later in a slack wire act with T.J. Fuller. He then joined Ed. C. Arnold in a successful Dutch and French musical act. Since then he has been with Joe Flynn as the 2 Brilliants; with Lottie Archer and Frank LeRoy as 3 Brilliants; and later with Harry & Flora Blake under same title; with Dan Bourgeois, John Barker, Harry De Vere, Harry Leopold and J.W. Byrne. At present 3 Brilliants are composed of Fostelle, Emmett and Gilbert. Mr. Fostelle also conducts a Lyceum Entertainment Bureau with Jos. M. Norcross, opposite the Clipper office.

GEO. W. RICE & CHARLES BARTON.

entered the profession as black face knockabout song and dance men in 1874, and grew immensely popular with the public. They played all first class variety theatres in the U.S. and Canada and were one season with Barnum & Bailey, two seasons with Tony Pastor's show, one season with Boyles and Kennedy's Bright Lights. They then organized their Big Minstrels; Rice and Barton's consolidated Minstrels; and later the Rose Hill English Folly Co. (next to the Century-Sanley Co. the oldest burlesque Co. on the road). Always a clean show without vulgarity, the organization has been very successful. Rice & Barton's Big Gaiety Co. is their latest enterprise. Mr. Rice owns a summer hotel at Centre port, and the partnership control valuable shore property on Long Island.



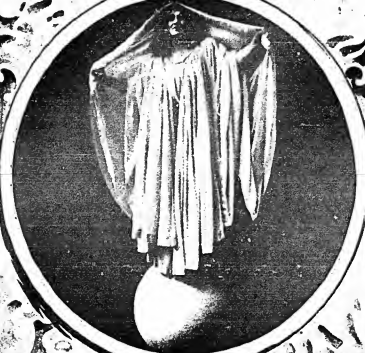
**LAWYER
GEORGE ROBINSON**, of New York City, is one of the most successful divorce specialists in the United States. His reputation in this line is world wide. He is looked upon by members of the Bar, all over the United States, as a high authority on the law of divorces. They consult him daily in relation to difficult divorce questions and pay him handsome fees. Lawyer Robinson is now engaged in writing a law book on Divorces, and no doubt it will have a large sale.

THE NEW YORK CLIPPER MEMORIAL NUMBER



THE THREE KEATONS

Joe, Myra and Buster, have become recognized two a day attractions, in their comedy act which has been playing the circuit with ever increasing success. Joe is the man with the table and Buster, who is a child comedian and not a midget, as miniature edition of his father in the act, can easily be classed with the best. The trio together present one of the strongest acts in vaudeville. They have lately made a tour of the Keith Circuit and the only trouble Mr. Keaton has is the selection of dates from the numerous offers tendered him.



ADELE PURVIS ONRI

and her continuous and uninterrupted bookings are excellent examples of what originality, consistent ambition for improvement and novelties will do for a performer. Miss Onri has presented her unique specialty at all the leading Theatres and is at all times preparing new features for its embellishment. Her electric globe, novel effects and a pleasing personality make her very much sought after by managers of Theatres. In the summer she is booked at the parks and the fairs. She is now completing a tour of the Orpheum circuit.



J. BERNARD DYLLIN

(from Brooklyn, N.Y.)
left New York July 9th 1864 for San Francisco. His first professional appearance was made in 1872 at Charing Cross Concert Hall where he sang ballads and Irish songs. Dramatic tuition commenced 1876 with John Woodward, stage manager for Cogill and Cooper of Adelphi Theatre, San Francisco. Returned east with Ada Richmond, and opened at Howard Athenaeum, Boston, Aug. 22nd 1881. Played Variety theatres throughout United States that season. Joined Sam Devere in "Jasper" a drama, playing "Italian Heavy". Since been recognized as creator of the Western Cowboy character widely copied and now in vogue with many farce comedies. Is at present playing Vaudeville dates.



GRACIE EMMETT

An actress who has been well known for her clever character work on the legitimate stage has of late gained renown in the Vaudeville Houses. Her exceptionally fine work in "Mrs. Murphy's Second Husband" has made her a solid favorite with all the patrons of the first class houses. She having played the various circuits over and over again. A company of competent people have been secured for her support, and the sketch is a drawing card. At present Miss Emmett is filling a prolonged engagement in Australia under contract with Harry Rickard.



HARRY LE CLAIR in 1871.

The above is a reproduction of a photograph taken when this celebrated character comedian made his first appearance on the stage, and from that beginning up to the present time he has always been a recognized artist. Mr. Le Clair is not to be classed with the so-called female impersonator, as his characters are various. Among some of his biggest successes are descriptive songs such as "The Cardinal Richelieu" "Mephisto" from Faust, "The Roman Boy" from Quo Vadis and others too numerous to mention. Mr. Le Clair is again this season playing all the prominent Vaudeville Houses, with his usual big success.



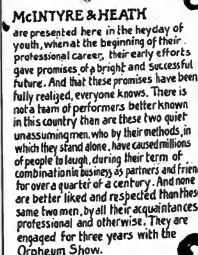
LEONA BLAND,

or
HOWARD S. BLAND.
This team has been very successful for the past few years in Vaudeville. For two seasons they were a leading feature with the Great Lafayette Show, and made a big hit. Since then their success has not abated, and they are considered first class headliners. They are booked for London and the provinces, and have flattering offers for Australia and South Africa. A new act from the pen of Edmund Day is in active preparation, and from all appearances it will be a pronounced success.



ELINORE SISTERS.

These two well known performers need no introduction either to the theatrical profession or to theatre goers. Their clever act being recognized headliner all over the country. Through their unexcelled work in the burlesque line some years ago they were brought to the attention of the managers of leading Vaudeville houses, and all of them vied with each other for an opportunity to have the act on their bills. This is their last season in Vaudeville, as in 1903-1904 they will star in a suitable farce comedy written for them by Fleming Jerome & Schwartz. They will be managed by James Hyde, and the Bison City Quartette, Hall & Slaley, Frank Murphy, Tom Hearn, May Madden, Francis Le March, Madeline Funks, Hermine Bernette and others have been engaged.



MCINTYRE & HEATH

are presented here in the heyday of youth, when at the beginning of their professional career, their early efforts gave promises of a bright and successful future. And that these promises have been fully realized, everyone knows. There is not a team of performers better known in this country than are these two quiet unassuming men, who by their methods, in which they stand alone, have caused millions of people to laugh, during their term of combined Irish business as partners and friends for over a quarter of a century. And none are better liked and respected than these same two men, by all their acquaintances professional and otherwise. They are engaged for three years with the Orpheum Show.



BOB & GEORGE QUIGLEY

first entered the profession at the City Garden and Old Fall Gardens in Wilkes-Barre, Pa. (their home) as double clog dancers in 1882. Shortly afterwards they toured the Western country, making their biggest hit in San Francisco. They first opened on the Keith Circuit in 1892 at Philadelphia, and since then have produced seven different specialties on that Circuit. They originated "The Toll Gate" in 1896 and bounded to the front instantly. Their latest hit "A Congressman of Today" produced at Keith's, New York, Sept. 29, 1902 immediately doubled their salary. Being originators and clever writers their future success is assured.

THE NEW YORK CLIPPER
MEMORIAL NUMBER

FRANK M. & JOHN B. WILLS and members of their COMEDY COMPANY



WILLIAMS AND ADAMS, the comedians, dancers and producers, frequently known as the "Monte Carlo Millionaires," formed a co-partnership at New Orleans Oct. 6, 1893, and made their Eastern debut at Carncross Minstrels in 94 and 95. Their continued success is largely attributed to their originality, and is well known to the profession generally. They are at present being featured with the "Moonlight Minstrel," of which they are the authors and producers. The show is an artistic hit in burlesque and has proven its worth by splendid financial success.

FROBEL & RUGE are among the best known performers in the profession. They have presented their novel and original act in all the leading vaudeville houses in the United States. Besides being at various times leading features with prominent road companies. Last season their act was featured with Dickson & Musky and Humphrey & company, with which Mr. Ruge also played clown. This season they have been with the Western Next Door Co. of which Mr. Ruge was one of the Managers. They are well seen in legitimate comedy roles. Mr. Bailey possesses a pleasing personality, and her singing is one of the features of the act. A victim of circumstances.



GENARD & BAILEY have been genuine favorites with the public for several years. Their comedy act has been very successful during their recent tour of the Orpheum Circuit and other Western houses. Next season they will produce a new act, in which Mr. Bailey will be seen in legitimate comedy roles. Mr. Bailey possesses a pleasing personality, and her singing is one of the features of the act. A victim of circumstances.

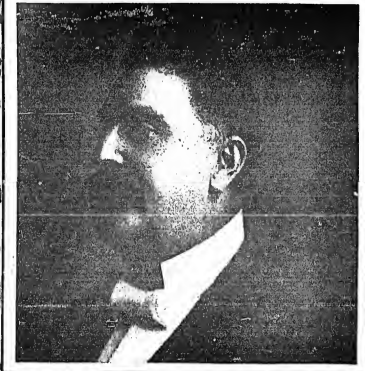


MAX S. WITT is one of the best known composers of popular melodies. He is at present engaged on some important interpolations for Broadway productions one of which is entitled "The Firefly and the Frog."

His compositions form a long list of the most successful vocal and instrumental numbers among them "Grace O'Moore," "Georgia Rose," "When the Birds go North Again" and "Phyllis' Whistles." The "Niece & Nephew" is his latest successful effort. Mr. Witt has the best work of a host of friends in and out of the profession.



GRACE LESTER, a popular operatic soprano and actress well known in vaudeville. At present associated in business with Wm. J. Biemeyer at the Masco Theatre, Galveston, Texas, one of the best known playhouses in the South West.



AL. G. FIELD is the owner and Manager of the Al. G. Field Greater Minstrels and one of the successful minstrel managers of this country. He has produced many novelties that have made his show famous. Mr. Field has proven himself capable of handling large amusement enterprises and several ventures aside from his minstrel company. He has attained success in other walks of life, being a stockholder and director in several financial institutions in his home city. He has twice been offered the nomination for the mayoralty of Columbus O., which he declined to accept. He is now considering the proposition of sending a large minstrel to Australia.

9—THOROUGHBREDS—9

The following Nine Thoroughbreds are always "At Home" in the New "Feist Building" at 134 West 37th Street, close to Broadway, to teach and talk about the nine thoroughbred song hits enumerated below.

ABE HOLZMANN
ROBERT KEISER-KING
GEORGE TOTTEN SMITH **3**

EDGAR F. BITNER
FELIX F. FEIST
TED. S. BARRON **6**

JOHN HOENICH
WILLIAM HAUG
HARRY ROGERS **9**

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a strong ballad, convincing and full of
realism.
The Illustrated slides tell the beautiful story.

3 Full of Incident and exciting adventure!
"DEAR OLD STARS AND
STRIPE GOOD-BYE"
a distinctive march song, the success of which
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4 IRVING JONES HITS AGAIN!
with the BEST song he ever turned out.
"Home Ain't
Nothing Like This"
a capital coon song, with capital comedy
and a grand stand finish.

5 Rejoice with US in its success, and your
audience will rejoice with YOU.
"IF TIME WAS MONEY
I'D BE A MILLIONAIRE"
A better coon song was never written,
"so say we all of us."

6 Quaint, Rambling and Catchy!
"IN SUNNY
AFRICA"
a new song fresh from the Jungle, and it's
a Jingle! by Ted. S. Barron.

7 The Title Tells the Tale.
"Here's To the Old
Folks at Home"
THAT'S ALL—JUST GET IT.

8 An Amusing Query? Amusingly told.
"HAS YOUR MOTHER
ANY MORE LIKE YOU?"
A plain every day intimate song.
New—Novel—Dainty.

9 A Triumphant Inspiration!
"Blaze-Away"
A dashing, graphic song as interesting as
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famous march of the same name by Abe
Holzmann.

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"WHEN THE PIGEON AND
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"IN THE VALLEY WHERE
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"THE WOODLAND BLOSSOM."
"JUST AT THE TURN OF THE TIDE."
"THE OLD PORTLAND."
"LITTLE EMPTY NEST."
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Lost in the Desert In Old New England
Vanity Fair The Sunny South
Cracker Jacks Electro.

HOLLIS E. COOLEY,

GENERAL MANAGER

1358 BROADWAY NEW YORK.

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